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# The ART DIGEST

*Combined with THE ARGUS of San Francisco*  
THE NEWS-MAGAZINE OF ART

*A Compendium  
of the Art News  
and Opinion of  
the World*



"MRS. GWYNN"

By John Hoppner

In the Collection of the Taft Museum, Cincinnati.

See Article on Page 9

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1st JANUARY 1933

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Portrait of a Lady

by Karl Anderson, N.A.

These galleries were founded just ten years ago and have been operated on a no profit basis in the interest of the living American artists. It is the desire of the Galleries to provide a permanent exhibition home and sales institution for those distinguished painters, sculptors and etchers who carry on the tradition of American art established by the great masters of the past such as Sargent, Homer, Inness, Thayer, Brush, Twachtman, Whistler, etc.

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**NOW!***The arrival in New York of Mr. Edouard Jonas of France, with a huge fund entrusted to him by a syndicate of Paris art dealers to buy back in depression-ridden America at low prices works of art for which Americans paid high prices provides much food for thought.**Readers of THE ART DIGEST can write this editorial themselves, or rather "think" the appropriate comments on the subject, as they read the following excerpts from the New York newspapers, which gave Mr. Jonas columns of "publicity" in the form of interviews.**Said the World Telegram:**"Edouard Jonas, long-established Paris art dealer, arrived in New York today on the liner Champlain with \$1,200,000 in credits and an interesting commentary on international economics. Mr. Jonas is here to buy art treasures from once-wealthy Americans at panic prices.**"The flow of old masters to this country, incessant in the last thirty years, has been so far reversed, said Mr. Jonas, that the Paris art market now is considerably more flush than New York's.**"I know people in the United States who have marvellous collections," said the dealer, "and I know that they need cash badly. I am certain I can buy many bargains here. These people don't want to put their paintings and objects at auction in New York; they don't want their friends to know they are that hard up."**"The international flow of art treasures follows cycles, Mr. Jonas explained. After the last French Revolution the Commune dispersed the government and certain private collections. Rich Englishmen bought the masters. But***"144"**John Kane Ben Benn Foshko  
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many of them later found their way back to France at reduced prices. That situation is being renewed now.

"The Spreckels family," observed the candid art dealer, "closed their palace on the Riviera not long ago. Quite foolishly, they brought their art treasures to the United States for sale. They got less than they would have in Paris. Many of their pictures have been picked up in the United States and shipped to the Paris market at a profit."

The Herald Tribune quoted Mr. Jonas as saying:

"Many Europeans now are more able to buy than Americans. And we know that there are many Americans who want to sell their famous art works, primarily because of adverse conditions.

"Things are worth more in Paris now and there are more people who want to buy famous French paintings. There can be no question that Paris now is the center of the art world. And the market is decidedly brisk. Furthermore, there are buyers from all over central Europe congregating in Paris who feel that they may invest safely in art works.

"Our pool so far has only \$1,200,000 behind it. But if we are successful we shall get all the capital we need. Of that I am confident. So we shall buy all the important foreign art works available at reasonable prices."

This Paris art dealer's analysis of his fellow countrymen's financial position does not exactly agree with French governmental statements. Americans will be glad to hear, however, that business is "brisk" somewhere in the world.

Mr. Jonas' enterprise lays stentorian emphasis on the statement recently made by the Antique and Decorative Arts League that:

"Our museums have at their disposal at the present time upwards of \$50,000,000 for the sole purpose of art purchases. They have the opportunity of buying now at prices never before obtainable."

There are also many rich American art lovers who have the chance now to buy "at prices never before obtainable."

There are many facets to the problem of stagnation in the art trade, which is gripping both artists and dealers. But the most important one is:

**BUY ART NOW!**

**A Grievance**

From Madge Tennent, well known artist of Hawaii, comes a letter to THE ART DIGEST, which calls attention to a situation that has long been grievously apparent to American painters and sculptors. It is printed in the hope that it will increase indignation and help create a ferment that will do some good.

"I have watched with interest," writes Miss Tennent, "your gallant fight to unravel the mystery of why a country like England, comparatively non-aesthetic, enjoys a steady buying public for pictures, and America, metaphorically speaking, never buys Art.

"Perhaps the vast army of interior decorators can give us a clue to this strange situation, for it must be admitted that for years they have been clasped wholeheartedly to the financial bosom of America, while the fine arts of painting and sculpture have not been conceded a nodding acquaintance. This would not matter so much, but, to add insult to injury, most of the commissions or contacts between

artist and home owner have had to be made in spite of the interior decorators.

"I have no quarrel with interior decorators; theirs is a very fine, necessary and honorable profession, but I do think that they constitute a very solid block between the painter and his might-be purchaser, the more so as they have 'sold' themselves to the American public so well, that aesthetically America stands in danger of becoming a nation of interior decorators, to the exclusion of the finer arts of painting and sculpture."

**Art on the Radio**

The "Art Appreciation For All" programs, arranged by Francis C. Healey, director of the Midtown Galleries, New York, will be presented each Thursday during January over an extensive NBC-WEAF network at 2:45 P. M., Eastern Standard Time. It will be noted that these programs will now be given over a new network and at a different time.

On Jan. 5 Childe Hassam, well-known American artist will give his views on art today. On Jan. 12 Mr. Healey will present Forest Grant, director of art in the New York public schools, who will tell the radio audience the value of art appreciation to their children. Mr. Grant's talk will be based on his vast knowledge gained in directing the art education of over 300,000 New York school children.

The speaker for January 19 will be Helen Appleton Read, art critic of the Brooklyn Eagle. Mrs. Read has just returned from a scholarship tour in Germany and will talk on what is being done in "Post War Art In Germany." Georgia O'Keeffe, well known woman artist, will speak on Jan. 26.

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A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

European Editor  
H. S. CIOŁKOWSKI  
26 rue Jacob, Paris

Volume VII

New York, N. Y., 1st January, 1933

No. 7

## Art of All Periods Fill Worcester's Beautiful New Museum



"The Bergamask Captain," by Giovanni Battista Moroni (1520-1578). Collection of Worcester Art Museum.



"Bertha from Antwerp," by Pyke Koch (Holland). In the College Art Association's "International—1933."

The beautiful new building of the Worcester Art Museum, which has been under construction for two years, will be opened with a reception on Jan. 6. It adjoins the old building

of the museum. This old structure will not feel any self pity, for it will shine also: it will house the first showing of the "International—1933" of the College Art Association. Not all of the pictures in the new "international" will be included, but most of them will. The rest will be revealed a little later when the whole enterprise will make its bow at Rockefeller Center, New York. At Worcester, the new and the old buildings will shelter new and old art, and *THE ART DIGEST*, on this page and the next, has mingled the old and the new. This sort of thing might as well be done now, for all of them that are worthy to survive are sure to be scrambled that way a thousand years from now.

In addition to the "International—1933" and the permanent collections of the Worcester Art Museum, other features will be the Stransky collection of French Impressionists, a display of the early American art of Worcester lent by private collectors, the Richard Owen collection of XVIIth century French drawings and a Persian and Oriental special exhibition.

Founded in 1896 through the generosity and great interest of Stephan Salisbury 3rd, the Worcester Art Museum has attained a reputation for the progressive and intelligent dissemination of art.

The new building is of pure Renaissance de-

sign, well-proportioned and graceful. Its special lighting, heating, flooring, and arrangement features are said to attain the most nearly perfect museum design which has yet



"Young Girl in a Yellow Dress," Henri Matisse. In the "International—1933."



"Mrs. Perez Morton," by Gilbert. Collection of Worcester Art Mu-



*"Diane de Poitiers," by Francois Clouet. In the Collection of the Worcester Art Museum.*

been achieved. William Aldrich of Boston was the architect.

To the right of the spaciously vaulted Romanesque entrance is Gallery 1, reserved for recent accessions and Assyrian and Egyptian art. Greek, Roman, and Etruscan sculpture come chronologically next in Gallery 2. Buddhist art, including one specially fine example of a Buddha from Gandara, India, which shows Greek influence, occupies the next two galleries. The Bancroft Collection of Japanese prints finds a spacious home in Gallery 5, while Gallery 6 is reserved for the art of the Near East. Early Italian frescoes adorn the stuccoed walls of Gallery 7. These are of XIIIth century workmanship and come from a church near Spoleto. A XIth century refectory, brought stone by stone from its original location near Poitiers in southern France constitutes Gallery

8. Its two stained glass windows are English of the XIVth century.

Renaissance sculpture occupies the balcony. The painting galleries, opening off from the balcony, beginning with Gallery 10 and arranged chronologically, contain some of the most important possessions of the museum. Early Italian primitives occupy Gallery 10, while the high point of the adjoining High Renaissance Room is the recently acquired "Diane de Poitiers," by Clouet. Spain, Belgium and Holland harmonize into a pleasing group in Gallery 11. A Rubens sketch, anonymously lent, Ribera's "Astronomer," and El Greco's "Magdalene" hang here, while "Eleanor of Portugal" by an unknown XVIth century Flemish painter touches her piano keys with great charm.

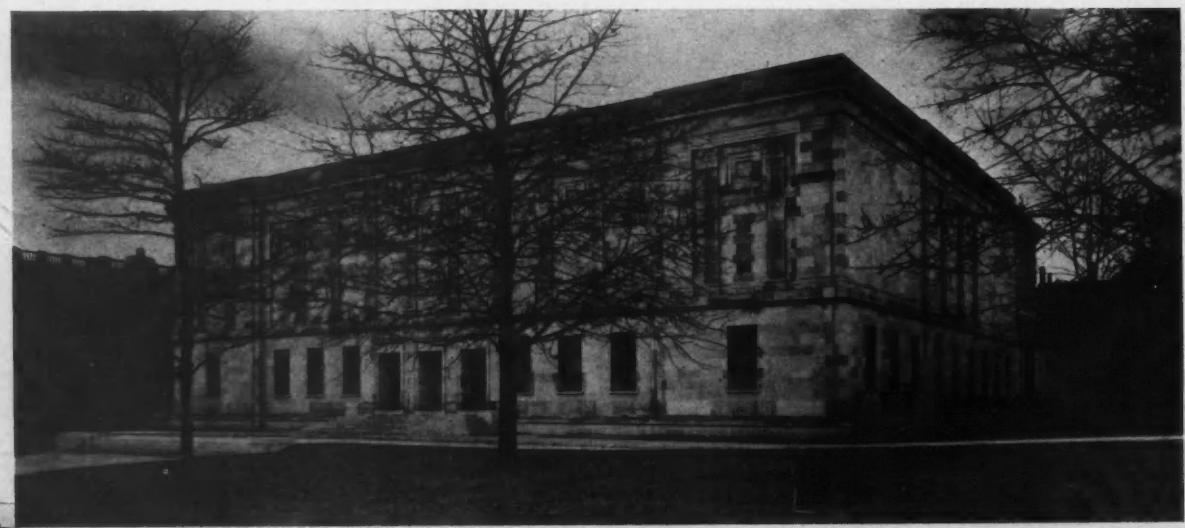
The XVIIIth century European group in the next room embraces, among others, two fine

Hogarth portraits, "Mr. and Mrs. William James," a Reynolds, a delightful Raeburn, "Portrait of Mrs. Renny Strachan," and a fine Solomon Ruysdael. American art makes its advent in Gallery 14 with early portraiture in the colonies. The early American art of Worcester County fills Gallery 15. Ralph Earl, who was from Leicester, has painted a landscape looking east from Leicester Hills, the topography of which is much the same today.

Nineteenth century America finds reflection in Galleries 16 and 17, where Inness and Twachtman, Wyant, Homer, Ryder, and Blakelock hold sway. France of the XIXth century adjoins America. Here are to be found in Galleries 18, 19 and 20 the Stransky collection, a group specially noted for its Picassos of the "blue" and "pink" periods, lent for the opening.



*"Torso With Red Drapery," by Andre Derain (France). In College Art Association's "International—1933."*



*New Building of the Worcester Art Museum. William Aldrich of Boston, Architect.*

## Sculpture's Plight

A controversy has arisen in art circles as to whether sculpture is the mere stepchild of American art. Henry Kroul started the discussion by deplored what he called the discrimination between painting and sculpture in an article in the *New York Times* entitled "A Plea for Sculptors."

"Now that the season of art exhibitions is in full swing," he wrote, "I am moved to protest against the glaring discrimination shown against sculptors. At the large national exhibitions, the prizes open to sculptors as against painters is negligible. More specifically, \$3,650 in prizes and one medal are offered to painters, while sculptors are eligible to \$300 in prizes, for which painters may also compete, and two medals. [Mr. Kroul probably means the last exhibition at the National Academy of Design].

"Granted that painting is the more popular art and appeals more readily to the layman like myself, it is at least to be expected that patrons of art, with the greater knowledge that their interest brings them, should encourage such an authentic and fundamental art as sculpture. Not only would the general public profit by the increased interest aroused by a concrete recognition of sculpture, but sculptors themselves would be encouraged thereby and often materially helped."

Georg Lober, a member of the National Executive Committee of the American Artists Professional League, wrote to *THE ART DIGEST*, and highly commended Kroul's stand. He said: "The fault lies mainly with the donors of awards and the limitations connected with them. It is also regretted that so little space is allotted to sculpture in the exhibition rooms, but here again there is only adequate room to show a small portion of the paintings submitted for exhibition. It is sincerely hoped that in time the sculptors may have their own exhibition gallery, designed to show sculpture advantageously."

Dorothy Grafly of the *Philadelphia Public Ledger* also feels that sculpture has been "slapped in shows and is given scant encouragement to grow." "Less known, less understood, less appreciated than painting, sculpture in America today stands in need of a savior and a prophet," wrote Miss Grafly. "What seems entirely lacking is any genuine conception of its monumental strength."

"In Europe sculpture is interwoven with the life of the people. It re-creates history in stone and bronze; it brings to life the legends and the poetry of peoples. Who can think of Rome without at the same time thinking of its fountains? Who can consider Berne apart from that intrinsic element of its charm, the polychromed statues? Who can recall the flavor of German cities and villages without seeing in the mind's eye the grace of fountains, and hear the splash of water? It is not even necessary to turn to Paris, capital city of modern art, in order to study the basic value of sculpture to European peoples."

"As a people we in America do not accept sculpture naturally; it is not part of us, the necessary expression of our being and our dreaming. With our noses to the ground or to the grindstone we are more likely to see the crawling of worms than the twinkling of stars."

"How completely American sculpture is misinterpreted is now demonstrated in the exhibition of American painting and sculpture offered by the Museum of Modern Art, in New York, as a resume of the last seventy years of accomplishment. While the exhibition touches painting with a fair degree of intelligence, selecting a chronological range of pic-

## England Buys Tittle's Portrait of Conrad



"Joseph Conrad," by Walter Tittle.

To Walter Tittle has come something that seldom comes to an artist. His portrait of Joseph Conrad, painted a few months before the famed English novelist died in 1924, has been acquired by the British nation for the National Portrait Gallery in London. It is the only portrait for which the creator of "Lord Jim" and "The Nigger of the Narcissus" ever posed.

Walter Tittle was born in Springfield, Ohio, in 1883 and obtained his art training under Chase, Henri and Mora. Best known for his etchings, he is a member of the Society of

tutes, it treats American sculpture with an ignorance of the field that is astonishing and deplorable. Of the eighteen men and one woman chosen to represent sculpture in this country, the majority have yet to prove their lasting worth. Only the few are of genuine monumental caliber; while the list of sculptors ignored includes an imposing array of those who have wrestled with the major sculptural problems encountered only under stress of commissions for monumental works. These men, and only these, are fit to pit against European sculptors of like stature.

"What we need to stimulate our native sculptors is not a flood of mediocre exhibitions, nor gatherings such as this evolved from half-knowledge; but a program of education in the nature of sculpture, its function and its possibilities directed not toward the public, which follows, but toward the directors of our museums, and those arbiters of art fate who lead."

American Etchers, the California Printmakers and of the Royal Society of Arts, London. His prints are in the permanent collections of the Art Institute of Chicago, the Cleveland Museum, the Library of Congress, the New York Public Library, the Brooklyn Museum, and abroad, in the British Museum, the Victoria and Albert Museum, the Fitzwilliam Museum and the National Portrait Gallery.

The acquisition of a work by an American by an important European museum is an event. No public collection over there contains an Inness, a Homer, a Ryder or a Blakelock.

### Professor Barnouw Exhibits

Adriaan Barnouw, holder of the Queen Wilhelmina professorship of Dutch language and literature at Columbia, is having his first one-man exhibition of paintings at the Argent Galleries, until Jan. 15. The artist has just returned from a ten month trip in Africa, where as a Carnegie Corporation research worker he made a study of the Afrikaans language and lectured at the universities of the Union. While there Professor Barnouw lived for the most part in the native villages, making first-hand observations.

The exhibition which the artist calls "Portrait Sketches from Two Continents" includes native types from South and East Africa, as well as a few portraits of Blackfeet Indians, done the Summer of 1931 in Montana. Professor Barnouw studied in Europe under Deyshof and Wally Moes, and worked in New York with Winold Reiss.

## Whistler's Mother

Because it reveals such a personal side of James A. McNeill Whistler, The Art Digest prints in full this letter from his mother in London to her sister in America, written just after he had painted his immortal "Portrait of the Artist's Mother," now on view at the Museum of Modern Art as a loan from the Louvre. Mrs. George G. Hammill, the owner of this remarkable letter by whose courtesy The Art Digest is able to pass it on to its readers, writes: "My uncle, the Rev. William S. Boardman, married Julia McNeill Palmer, whose mother was a sister of Whistler's mother. The letter belonged to my Aunt Julia. She left it to my uncle, who, in turn, presented it to me." It came to the notice of The Art Digest through the co-operation of Eric Pape, well known American artist and art teacher, whose work was favored by personal criticisms from Whistler. The letter follows:

2, Lindsey House,  
Chelsea, London, S. W.  
May 21, Tuesday.

My own dear Sister:

I need not tell you how welcome your letter to announce the coming of the Burnhams and your friend, Mrs. Thatcher and now that I have had a call from them yesterday I am glad to report to you how pleasant it was to revive old times! And my heart quite warmed toward "Jane" and her good husband, he has not changed, the gentleman he was at 21 years, is only mellowed by 30 since of the experience of the world. Last Friday they called to see Debo, their hotel being not inconveniently far from Sloane St. It was a surprise to her, as I had not seen her to mention their expected arrival. They left with her the box of dear Emma's beautiful work and her letter to me so "Nurse" brought them that evening here. I am so gratified for her proof of love to "Aunt Anna." I shall write her of course!

Willie went on Sunday afternoon to pay his respects to Mr. and Mrs. B. [the Burnhams]. I would have left a card also for Mrs. Thatcher but he was so favored as to have a chat with the three and as he told them of my seldom going out they came yesterday, just missing Jemie [James MacNeill Whistler], but meeting Debo here and we were soon on the most solid terms. I felt that an explanation was needed for the unusual disorder of my parlor and my own dishabille but I made none. I had been out to get my feet warm in sunshine and to do some errands, then loitered in our little front garden training the vines on the wall. The Holy Days of our Church are so perverted, Whit Monday has become a holiday for shop lads and servant maids. Lucy was in haste to be off to the Zoological Gardens and so little unstylish Mary Applica was in her place to open the door to gentlefolk and odd enough, as I thought no one would call, I had allowed our lunch table to stand till the Artist chose to leave his studio and as Debo and I had not met in some weeks, they having been out of town I sat talking with her when otherwise I should have made my toilette, I should have had the table cleared as soon as Jemie finished, had not a Mrs. Hooper come in, her first introduction! Though he had spent an evening at her home fireside, so pleasantly, I was glad to make her acquaintance, only, as she had written Jemie her wish to see his Mother was increased by her having seen his picture of me at the Academy. I was a little mortified that I was conscious of appearing careless and then as she took her leave, the Burnhams were ushered

in. No chance of clearing off the lunch, though the Japanese plates and all upon it looked tempting it was four o'clock or later and the hour is for luncheon one or two o'clock. But when I see Mrs. Thatcher perhaps I may be able to do away with her first impression. We all went up our dark staircase for Lucy in her haste had neglected to light the beautiful Venetian lamp. (Mme. Ventura's gift to the drawing room), that they might see the river from its windows and there they saw also Mr. Leyland's portrait and we then went into the studio, the Artist had in his hurry to fulfill an engagement left it in unusual disorder but I had wheeled off his easel into a corner that my visitors could walk around the fine old room. They promised to call again and I hope that Jemie will be in his place! Though he found them at their hotel when he called last evening.

We have none of us seen Miss Maria Burnham, she seems to be on her own amusements going about with her youthful friends. Mr. and Mrs. B. said it was like a dream to them that the golden-haired little Willie Whistler should reappear to them as a doctor with dark mustache and black hair. 30 years how varied but they saw his likeness to his Father! his hands! and expression. I suppose they thought Jemie even more like his dear Father in face and the same curly head but he is such an original he takes the greatest care to frizz a white lock (such as Debo also has had always) and his a copy of it only hers is not seen and his was hidden by his masses of curls till he fancied Aigrettes! He is confining himself too closely to his Studio working with his brain as much as painting his looks show it but if the weather improves so will health when he can paint views of the river at his open window.

Saturday evening June 1st a quarter after seven o'clock is rather late to take up my *en* but dearest Kate as I have been talking to Mrs. Thatcher of the beloved ones of the Corner House I cannot resist telling you how refreshing to my fond memories. And so Anna Deniston had been making you a little visit I am wishing for an account of it as you did not mention it in your letter, be sure to send my love to herself and her dear mother and say how much I wish to see them again. We have had a more enjoyable change in the weather for a few days and the Stonington party realize London in its gay season to be quite charming. My Son saw them last night at the Opera and Jemie went from the Leyland box to theirs and had a chat but of course Willie did not deem it proper for both to leave Mrs. L. and her sister. The house was brilliantly crowded and the music perfect. As Mrs. Thatcher no doubt will describe it when recounting her pleasure, in London, to you at home. I went to the Alexandra Hotel to see them today and spent an hour socially in talking of you all and listening to their sight-seeing. They expect to start next week for Brussels and then tour and say they will come on their return to London to see me again. I went on Wednesday last to lunch at the Leyland's and then to the Maitland's again to hear Lord Radstock, it is to me a "revival" so impressive is his discourse. In a conversation he had with Mrs. Leyland when all but ourselves had gone to the tearoom he related his religious experience and that an illness from which his doctors said in his hearing, he could not recover had caused such heartsearching, though an outward member of the Church he had not given himself to his Saviour, but when raised up from that illness he resolved to be known in the World as His servant. He gave up

music even as it had been his passion for he felt sure of heavenly harmonies. Oh how like a brother he urged the lovely Mrs. Leyland to make sure her hopes of Heaven! We are due to go again Tuesday next to hear him at Mrs. M.— and perhaps this day week at Lord Radstock's own house. He invited us for today too.

Monday the 3rd. This early morning was bright and Summer like and to my surprise when Jemie came in from his boating on the river to breakfast Fannie Leyland came with him in her riding habit, whip in hand, her groom and horse at our gate. She is a lively girl of 14 and had after their earlier break fast come by her Mama's permission this short ride before her beginning study. She had been in the boat on the river with Jemie but we have had showers all day since. So now at 6 o'clock the sun has come out and I hope my young servant Mary may set some Verbenas and heliotrope in our front garden beds. Jemie is to dine at the Leylands but I fear will be late for he has taken up his brush (in his best coat etc.) and to paint is more beguiling than anything else with him. He had a note of invitation to his surprise a few days ago from Mr. Bateman of the Stage offering him a private box to see the performance of Miss Isabel Bateman as a countrywoman! For him to take any friends so it is settled that Mrs. Leyland and her Fannie and Florence and his sister go with Jemie. Neither he nor Willie frequent either theatre or opera though both occasionally go with friends I daresay amusement may be enlivening after hard work but I am glad my boys do not seek it for themselves. Jemie seldom goes anywhere but as the escort of the Leylands, as Mr. Leyland has to be in Liverpool much he is like a brother in the family circle. I meant to have told you dear Kate of what will interest you more and that is of Eliza Boyd and her trials. I had an answer to my last letter a week ago in which I told her I was only waiting until Debo could look through her's and Annie's wardrobe for me to make ready any parcel to send to her as she turns everything to advantage. She explained her not having written me by telling me she has let her parlor and bedroom to two young Gentlemen brothers and that one dines every day and both on Sunday with her family thus increasing her fatigues. So she cannot sit down to write till 10 at night and then she is too tired for any place but bed, poor dear Eliza! How like her mother! and yet they pay her only 12 shillings a week for the two rooms, dinners in proportion not enough to compensate for the sacrifice of comforts she has to make but she says she wishes to show the kind friends who contribute to her support that she does all in her power to help herself. I wish she could have been able to maintain the privacy of her home but though her dear boys may not enjoy as they did their evenings in singing to her accompaniment on the piano or little Georgie and the round game they and their Mama joined in before his bedtime there will be harmony of family love and I doubt not in a few years Albert and John will have increase of salary to relieve their mother, they are such steady lads and members of the Church.

Wednesday the 5th. Mrs. Webster and her daughter had left a card here yesterday afternoon she was Frances Smith of St. Augustine and there in our happy teens we formed the friendship for life. I had been with Mrs. Leyland and came back in her carriage just too late but I lost no time in going to the Alexandra Hotel where I stayed talking with this dear friend till nearly nine. They start this afternoon for Liverpool to embark tomorrow

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## Would Nude Statues, Pure as a Dew-Drop, Debauch Roxy's "Public"?



*"Spirit of the Dance," by William Zorach.*

The world's grandest, most stupendous, most magnificent palace of entertainment, the Radio City Music Hall in Rockefeller Center, New York City, U. S. A., has opened to the astonished public, 6,231,467 of whom stood in line but couldn't get inside on the "first night."

Also, the nation has had its most startling and perhaps its most humiliating display of prudery. S. L. Rothafel, the beloved "Roxy" of radio, offended perhaps by the contortions and exaggerated masses of Gwen Lux's "Eve," threw out of the Music Hall not only that aluminum-cast statue, but two others which could not possibly displease anyone but the most imaginative sort of prude—"Spirit of the Dance" by the eminent American sculptor, William Zorach, and "Goose Girl" by the equally eminent Robert Laurent. Both are as pure in conception and in spirit as a dew-drop, but when Nelson A. Rockefeller, 24-year-old son of John D. Rockefeller, Jr., protested to Mr. Rothafel in his office, "Roxy" replied, according to reliable word brought to *THE ART DIGEST*: "All right. I'll put the statues back if you will agree to pay for the empty seats in the Music Hall."

This was "Roxy's" business judgment, based on a career of public entertaining that has made millions for him, and which therefore must be right. It was his commentary on the American public.

The three sculptors were upset. They had produced these nudes on contract. They had been beaten down in price, and none of them received what the work was worth. Rockefeller Center had paid to have the nudes cast in aluminum. But the sculptors had stipulated that the original plaster models should remain their property. And although the aluminum castings now repose mysteriously in a place unknown, the work of the sculptors is not irretrievably lost.

Because their contracts had specified the locations of the three statues, and because they felt that they had been injured by the implication that they had produced work that



*"Eve," by Gwen Lux.*

verged on the immoral, the three sculptors were so embittered that at first they considered actions at law. But they reconsidered and decided to swallow their medicine.

Said Zorach to *THE ART DIGEST*: "It is not Mr. Laurent, Mrs. Lux and myself who have been the worst hurt, but the cause of sculpture in America. The giving of these commissions to us was a climax of the movement to bring the architect and the sculptor together. It means more to art than it did to us. The banning of these statues tends to undo the work of a generation. It gives the architect and the decorator some excuse for saying that they cannot work with sculptors. Our statues may live, but something has been destroyed."

Said Gwen Lux: "If art and the cultural life of America relies for its spiritual support and development on a public such as Roxy visualizes for his theatre and over whom he can stand guard as a spiritual influence, then the 6,000 seats of his theatre will be filled by a curious element indeed, hardly representative of America today. It will be interesting also to see how the program on the stage will take care of their spiritual needs."

Said Laurent: "If recognized art authorities shared Roxy's reputed antagonism to nudes we would have to close up all of the museums and galleries."

Said the Salons of America in a protest



*"Goose Girl," by Robert Laurent.*

signed by Stefan Hirsch, secretary: "It is regrettable that in this and other instances it lies within the power of one individual totally unfamiliar with art in any of its various forms to be in a position to withhold art from the public and proper recognition from the artist. Even more regrettable is the fact that important works of art should be used by Roxy as a means for an undignified publicity stunt."

Said the Society of American Painters, Sculptors and Gravers in a protest signed by Leon Kroll, secretary: "The assumption of Roxy that his personal reaction to a work of art is that of the public is presumptuous. . . . It is unfortunate that a man who acknowledges his own ignorance of the art in question be placed in a position to guide the art and taste of the public in a semi-public institution devoted to one of the arts."

The three sculptors still own their originals, and the public will be given opportunities to see them. The first to be put on view is Zorach's "Spirit of the Dance," which can now be seen at the Downtown Gallery. The first to write about it was Edward Alden Jewell of the *New York Times*, who on Dec. 28 said:

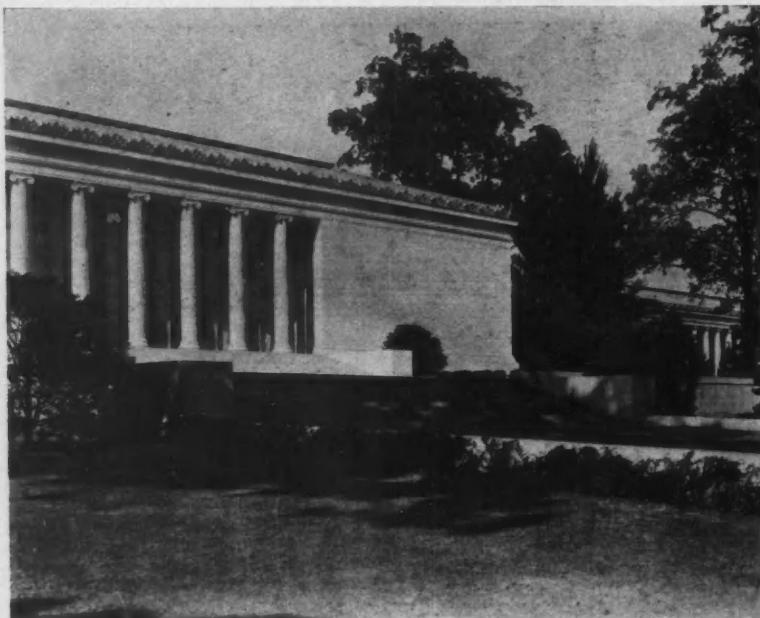
"It is not for this department to question the reliability of Roxy's sponsorship of prospective patrons' opinions in this connection. But it is our right and our duty to say that, with regard to one of the banished nudes, nothing purer, nothing less 'objectionable,' as Mrs. Grundy would perhaps phrase it, has ever come to our attention. Indeed, it seems too silly, in an art column, even to discuss the issue Roxy has raised."

"Mr. Zorach's figure, one-and-a-half life size, representing a dancer resting on one knee, is a superb work of art. Not only is it one of the finest things this highly gifted sculptor has produced, it is, as well, one of the most significant pieces of plastic art ever produced in America. . . .

"Roxy's startlingly sudden thumbs-down has created an uproar in the art world and prom-

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## Toledo Museum to Open New Libbey Wings



Entrance to One of the Two \$1,000,000 Wings of the Toledo Museum of Art.

From a rented store room, in which occasional small exhibits were held, to one of the largest and finest art museums in the United States—all within the brief span of 30 years—is the phenomenal history of the Toledo Museum of Art, which on Jan. 10 and 11 will open two new wings tripling its size. The additions were made possible through the \$2,000,000 bequest in the will of Edward Drummond Libbey, the museum's founder and first president. Construction was begun in 1930 at the request of Mrs. Libbey to help relieve the local unemployment situation. During the ensuing two years 2,500 men found employment on the project.

An art edifice of surpassing beauty, completeness and efficiency, the enlarged museum contains more than eight acres of floor space, two acres being devoted to exhibition galleries. Constructed chiefly of Vermont marble, the building is Greek in spirit, being, to use the words of Blake-More Godwin, the director, "a XXth century conception of what a Greek architect might have designed." The granite and brick terraces, Ionic portico and other external features of the central unit are repeated in the wings, giving the completed structure an impressively symmetrical beauty. Complete harmony of the various units was insured by the fact that the entire project was designed by the same architect, Edward B. Green, of Green & Wick, who were architects of the Albright Gallery of Buffalo.

The East Wing is occupied by a 1,500 seat concert hall designed along the lines of a classic Greek theatre. The other wing provides large exhibition galleries and quarters for the free Museum School of Design, which has grown to an enrollment of 2,468 in ten years. Connecting the concert hall with the central unit is a classic court, 90 by 80 feet, designed primarily to house the world famous Libbey collection of ancient glass.

Operated on the theory that a museum should bear as close and important a relation to a community as its public schools, the Toledo institution under its first director, George W. Stevens, early established lecture series, gallery

talks, design classes and concert courses—all free and developed concurrently with the museum's expansion in other directions. Especially impressive is the fact that these accomplishments have not added to the city taxpayers' burden, the revenue coming from Toledo art patrons. The ever mounting attendance figures supply the most vivid evidence of the response this comprehensive program has evoked. The total number of visitors for one month has been as high as 37,592, while the total attendance for 1932 will pass the quarter million mark.

An inaugural exhibition of 300 paintings, ranging from primitives and old masters to the works of leading contemporary artists, will mark the opening. Thirty-six galleries of the enlarged museum will be occupied by this noteworthy display, which has been selected from the institution's permanent collections, donations for the most part from the museum's loyal friends. All the paintings given by Mr. Libbey will be assembled in the commodious galleries of the new West Wing, a group comprising excellent examples by an array of great names. Also on display will be the Maurice A. Scott collection, which Florence Scott Libbey has developed in memory of her father to show the evolution of painting in America, ranging from West to Stuart to George De Forest Brush and Childe Hassam. Illustrious names also abound in the collection given by Arthur J. Secor, the museum's president, including canvases by Gainsborough, Raeburn, Reynolds, Millet, Romney, Lawrence and Sargent, which have never before been displayed as a collection.

Also holding an important place in the opening exhibition is a long list of latter day American artists, the George W. Stevens library of rare books, the museum's Egyptian and Oriental collections, and the Libbey collection of ancient glass.

### Tarrytown Artists Hold Show

An exhibition by Tarrytown artists is being held at the Art Centre of Tarrytown-on-Hudson, which is in an old barn on the Gould estate.

## Smuggled?

Charges are being made that the great Apollo-like Greek statue, which the Metropolitan Museum bought last Fall, was smuggled out of Greece. This contention comes from Prof. Apostolos Arvanitopoulos of the University of Athens, who says that the archaic work of art, nearly 2,000 years old, was shipped out of the country with the connivance of high customs authorities. He wants the customs records in America and Athens examined, feeling sure that the evidence will support his charge.

The New York *Evening Journal* points out that inasmuch as all records dealing with the importation of foreign art objects are kept strictly confidential, U. S. customs officials in New York have refused to reveal any information concerning the statue. William Sloane Coffin, president of the Metropolitan Museum, is quoted in the *New York Times* as denying the charge. "As far as the Metropolitan Museum is concerned," he said, "its purchase of the piece was entirely regular, and we have no knowledge of any irregularity in connection with the exportation of the statue. The museum will take no action until it has more information."

Prof. Arvanitopoulos said, in part, that the statue is the most valuable piece of art "smuggled from Greece in recent times," and that it has a depression value of \$300,000.

Several views of the statue were reproduced in the 15th October issue of *THE ART DIGEST*. Carved about 600 B. C., it stands six and a half feet high, showing a standing youth, his arms hanging stiffly at his sides.

Both the smuggling story and another which came from Greece raising a question as to the genuineness of the statue were branded as absurd by Dr. Jacob Hirsch, who is reported in art circles to have acted as intermediary in the sale of the work to the Metropolitan. He asserted that its "authenticity and great importance and overwhelming beauty have been acknowledged by all the great living experts in this country and Europe."

"This statue has been for many years in a European collection, unknown to most," said Dr. Hirsch, "just as many important objects of art are unknown, being kept in private collections and only incidentally coming to light."

"So this statue for a good many years—how long is unknown—has been in private possession in England, and upon the death of the former owner it was taken to the Continent by the heirs and entrusted by them to a firm of international repute to dispose of—which means it has, since that time, been on the open market until it was acquired by the Metropolitan Museum of Art. This explains fully why the origin is unknown. We all know that statues of this kind have been widely spread out all over the antique world, in Greece as well as in the Islands and in Asia Minor."

Dr. Hirsch expressed the opinion that nobody alive today knew just when and where the statue had been discovered.

### Manet Portrait Brings \$14,000

At the auction of the famous Jules Straus collection in Paris a Manet portrait, "Lady With a Muff," was sold to Turner of London for \$14,000. Renoir's portrait of Wagner went to Alfred Cortot, noted pianist, for \$11,000. Total for the sale was \$140,000.

### Impoliteness Might Pay?

"If our American museums," said Mr. Lapis Lazuli, "would cultivate the impropriety of looking gift horses in the mouth, posterity might be grateful."

## Living Artists

A new Gallery of Modern Art, which will be, in effect, a forum for living artists, has been opened at the Pennsylvania Museum of Art. Because of the extreme limitation of Philadelphia's appropriation for the museum, this work is being financed by a grant from the Carnegie Corporation, made possible by transferring the corporation's funds from the 69th Street Branch Museum until such time as it is auspicious to revive the plan for a system of branch museums.

Too often, it is held, a museum justifies the title of "art morgue," although it would seem that there should be a proper place in an art museum for showing worthy current art in a series of small changing exhibitions of invited works. The purpose of the new gallery is to foster interest in contemporary artists, particularly American artists, and to show the various trends in modern art in an impartial forum. Four intimate rooms permit an informal grouping of twenty or thirty works in each of a series of monthly exhibitions.

"Although in a sense a departure from conventional museum practices," declares Fiske Kimball, the director, "these galleries represent a prolongation of one of the traditional purposes for which the Pennsylvania Museum was established more than half a century ago, of affording the artist the opportunity to display his work during his lifetime."

In selecting the initial exhibition, "Some Living Pennsylvania Artists," the committee tried to show how notable is the part played by Pennsylvanians in American art today. Included are works by some of the outstanding painters born in the state who now live elsewhere. The restrictions of gallery space limited the exhibition to thirty canvases by as many artists: George Biddle, Adolphe Borie, Julius Bloch, Hugh Breckenridge, Arthur B. Carles, Charles Demuth, Nancy Maybin Ferguson, Daniel Garber, George Gibbs, William Glackens, George Harding, Earl Horter, George Luks, Mary Townsend Mason, Henry McCarter, S. Walter Norris, Violet Oakley, Edward W. Redfield, Charles Rosen, Charles Sheeler, John Sloan, Francis Speight, Alice Kent Stoddard, Carroll Tyson, Yarnall Abbott, Fred Wagner, Franklin C. Watkins, Harold Weston, Charles Morris Young and Stuart Davis.

Following the close of this exhibition, the tentative schedule is: Jan. 21, "The Younger Generation in Philadelphia;" Feb. 18, "Print Makers of the Present;" March 18, "Philadelphians of the Last Generation." Later exhibitions will include: "Water Colors," "From Primitive to Cubist in Pennsylvania," "The Portrait in Pennsylvania." Each exhibition will open on the third Saturday of the month.

The exhibition of "Persian Art and Its European Influence," which opened on Nov. 19, the first of the general series financed by the Carnegie Fund, has proved so popular that it will be continued throughout the Winter.

### Baker's Statues on View

Bryant Baker's marble statues of John Middleton Clayton and Caesar Rodney, historic Delaware citizens, have been placed on exhibition at the Greenwich House Workshops, New York, previous to being installed in Statuary Hall, Washington. They were commissioned by Delaware at a cost of \$10,000 each.

### King of Italy Buys Waugh Statue

An equestrian statue of Saint Martin by Sidney Biebler Waugh, American Prix de Rome winner, has just been acquired by King Victor Emanuel of Italy for his private art collection.

## Taft Museum Opens in 110 Year Old Home



Entrance to the Taft Museum of Cincinnati.

The Taft Museum in Cincinnati was opened to the public on Dec. 9. Under the management of the Cincinnati Institute of Fine Arts, the museum has been remodelled from the original Charles P. Taft home to form a dignified background for the collection.

Founded in 1927 under the aegis of Mr. and Mrs. Taft to "further the musical and artistic education and culture of the people of Cincinnati," the Cincinnati Institute of Fine Arts now consists of 3,700 members. At that time Mr. and Mrs. Taft gave \$1,000,000, their home and grounds, and their collection of paintings. Subsequently, in her will Mrs. Taft left another million dollars for the conversion of the house into a museum and for its maintenance.

Built in 1820 by Martin Baum, the Taft house is an excellent example of the home of a gentleman of early Cincinnati. A careful study of the first decades of the XIXth century was made before the plans for the restoration were executed. By reading the newspapers of that period, much information was obtained, especially in the advertisements, concerning the furniture, wall treatments and textiles used at that time.

William Sloane Coffin, president of the Metro-

### Eric Hudson Is Dead

Eric Hudson, marine painter, died at his home in Rockport, Mass., on Dec. 22. He was an associate of the National Academy of Design and a member of the Salmagundi Club and the National Arts Club. He also belonged to the Rockport and North Shore Art Associations. His work is owned by many important American museums.

politan Museum of Art, said in his speech at the formal opening: "There is a civic significance in the opening of the Taft Museum as a part of a well considered plan for the cultural development of the City of Cincinnati which is not sufficiently known nor adequately appreciated. Of this civic significance, perhaps, a layman deeply interested in city planning and in art education as an essential factor in modern industry and in the general cultural development may speak even more sympathetically than a technical expert . . .

"Mr. and Mrs. Taft regarded it not as a personal memorial, but rather as an integral part of the cultural life of this city, united it with the Symphony Orchestra and the Conservatory of Music in the Cincinnati Institute of Arts, and asked the co-operation of many others in this larger plan. Cincinnati owes a great debt to all those who had part in the remodelling of this house and the reinstallation of the collection and their sympathetic maintenance of a great American tradition."

The Taft collection covers a wide range of art, but it especially abounds in interesting old masters. Rembrandt, Hobbema, Hals, Ruisdael and other Dutch painters are typically represented. Of the English school there are examples by Gainsborough, Reynolds, Raeburn, Lawrence, Hopper, Turner and Constable.

The art of the jeweler, the potter, the designer of lace, the watch maker, the weaver of tapestry is exemplified in unusual pieces calculated to stimulate industrial art. The work of the enameler, the Chinese craftsman and the sculptor is also represented by means of worthy examples.

## Ann Arbor Buys Works by Modern Artists



"Nude on a Navajo Blanket," by Alexander Brook. Courtesy of Downtown Gallery.

The Ann Arbor Art Association, an organization which during its 24 years of existence has managed to gather a small purchase fund through the assistance of local friends of art, announces the acquisition of two works by contemporary American artists. The paintings, examples of the more modern school, are Alexander Brook's "Nude on a Navajo Blanket" and Niles Spencer's New England landscape, "In the Town." The statement of the acquisition committee that "unusual values are to be had now in the art market" and that "the moment is a good one to invest in art works of permanent value" links up with the current movement of art institutions to help the American artist materially by buying his art. Ann Arbor is doing her part.

The Spencer canvas, representing a group of buildings treated in a modified abstract manner with all unessential detail eliminated, won

an honorable mention at the 1930 Carnegie International. The nude by Brook is one of the artist's most recent works, displaying typical characteristics of his manner, "conspicuous for its fresh and unhackneyed viewpoint, charm of color and felicity of handling," to quote an Ann Arbor critic. Brook is also a 1930 winner at the Carnegie International, having taken the second prize and the Albert C. Lehman award and purchase prize with "Interior."

The two paintings, together with the Katharine Douglas bequest of last year, Henry McFee's "Buildings," and a group of water colors and prints, form a nucleus for an art collection which the art association hopes steadily to build up. At present it does not possess a gallery of its own, but confines itself to bringing collections for exhibition at the Ann Arbor University Galleries.

### Making Strokes Count

It took Wayman Adams just 90 minutes to paint a portrait of Walter Hampden, the actor, on Dec. 22, at the second of the series of "intimate evenings" the Grand Central Art Galleries, New York, are holding this Winter. The receipts from a small admission charge were distributed among needy artists by a committee composed of Eugene Higgins, John Sloan, Bruce Crane, F. Luis Mora and Harriet Frishmuth.

These affairs achieve two purposes—to entertain and educate the general public by illustrating the working methods of prominent painters and to alleviate the condition of needy artists. Erwin S. Barrie, director of the galleries, says reports of acute suffering among artists, even of established reputation, come to him almost daily.

### Buffalo Acquires a Monticelli

Monticelli's "Portrait of Madame Rosenthal" has been added to the permanent collection of the Albright Art Gallery, Buffalo, purchased from the Charles W. Goodyear fund. Although Monticelli was forced into isolation by an uproar of "isms" during the latter part of the XIXth century, his paintings always retained an individual note. The Albright example has the typical Monticelli background—a color passage from amber-red to green-blue, with a general green tonality.

### Women to Hold Annual

The 42nd Annual exhibition by members of the National Association of Women Painters and Sculptors will be held at the Fine Arts Building, New York, from Jan. 16 to Feb. 5. There will be six special merit prizes awarded by a jury of members, following a precedent unbroken until last year, when, as an experiment to eliminate charges of favoritism, the awards were made by an invited outside jury.

These exhibitions are national in their scope, presenting a comprehensive survey of what women artists from coast to coast are doing in painting, sculpture, miniature and graphic art. A comparison of membership made with the National Academy of Design reveals the interesting fact that while the women's association is just half as old, it represents twice as many states.

### Carnegie Institute Plans

The Department of Fine Arts of Carnegie Institute announces its tentative schedule for the next two months. In January there will be an exhibition of color reproductions, giving a survey of modern painting for the past fifty years. During February the third floor galleries will be given over to the 23rd annual exhibition of the Associated Artists of Pittsburgh. Also in that month will be held a show of paintings by Joseph Woodwell, Pittsburgh artist (1842-1911), and an exhibition of paintings by Cleveland artists.

## Giant Relief Plan

Walter Russell, president of the Society of Arts and Sciences, has organized a project whereby immediate relief for artists from the distress of the present depression will be available in a businesslike venture. The project is to be known as the American Painter-Sculptor Foundation and will be under the auspices of the Society of Arts and Sciences.

According to the plan, from \$1,000,000 to \$5,000,000 is to be raised for the enterprise. The central organization will have an appraisal committee comprising 30 artists, banker-connoisseurs, and dealers, who will pass upon works submitted by artists and evaluate them, whereupon the foundation will advance up to 10 per cent of the appraised value to the artist. This advance will not require any note from the artist nor obligate him in any way. The works deposited with the foundation will be widely exhibited, and offered for sale. If sold, the artist will receive the sales price of his work after deduction of the amount advanced plus 5 per cent for handling. In the event that a work is unsold or sold below the estimated price, the foundation will absorb the loss.

The assistance of many galleries has been promised and a number of bankers and financiers have already offered a considerable amount of money to the Foundation. Other activities of the foundation include plans for subsidizing worthy artists for the next few years. The market to be reached will be small museums and cities which will be urged to start collections and will be allowed to purchase works on the installment plan.

The foundation's object is to prevent American artists, working in the United States and abroad, from becoming destitute, and thus preserve the cultural spirit of America. As Mr. Russell said: "Artists are surrounded with priceless assets in their works of art but cannot realize on them in the same way that other assets can be realized upon. Hence some of them are very nearly starving."

The New York *Sun* in an editorial commended the project highly, saying: "It at least has the semblance of a business venture calculated to appeal both to those who supply the money for the enterprise and the artists whom it seeks to benefit."

Through the generous interest of Mr. Charles Pierre, the facilities of the Hotel Pierre have been put at the disposal of the foundation for a National Poster Ball to help raise funds. This will be held sometime in March.

It is ultimately hoped that the foundation, after its relief work is finished, will continue to assist collectors and help create a real art spirit in America and be instrumental in having a minister of art added to the President's cabinet.

### "Calm" Chicagoans?

The 13th semi-annual exhibition of the Chicago Galleries Association was "all serene," according to C. J. Bulliet in the *Chicago Daily News*. "In the three galleries there is a pretty fair representation of a great bulk of Chicago painting," Bulliet wrote. "This painting is characterized by a good quality of workmanship expended on trite, conventional subjects, with only an occasional attempt at anything like an original approach."

"This, of course, is not all to the bad. There are people who like that sort of thing—people who are annoyed by any breaking away from the trusted and tried. These people will find little to ruffle their budding Christmas spirit at this show of calm Chicagoans."

## The Lenz Process

In the department of THE ART DIGEST devoted to the American Artists Professional League will be found an account of the turning over to the National Sculpture Society of the secret metal casting process of Alfred David Lenz. In a short while the society will bring out a book making it possible for any artist to practice the rules and formulas. In the meanwhile, the news-magazine *Time* (Dec. 26) has printed the following information:

"Basis of the Lenz process is the ancient art of *cire perdue* (a refinement of the secret process of Benvenuto Cellini). A figure is modeled in wax, which is in turn enclosed in a mold. Heat melts the wax out, and metal is poured into the aperture. Available for the first time last week were many of Alfred Lenz's secret refinements:

"1) For making his molds, he used a composition of plaster of Paris and special earths, making a far more porous mold than generally used, thus allowing metallic gases to escape, preventing minute bubbles in the metal.

"2) After the wax is melted from the mold, the latter must be cleaned out with *hot* mercury (another Lenz secret) leaving the interior razor sharp.

"3) Molds for casting are placed in a metallic boxlike vise called a flask, to keep it in shape as the metal is poured in. To overcome the problem of the metals shrinking in cooling, Sculptor Lenz invented a flexible flask made of an elastic composition which contracts with the metal.

"4) To his flexible flask, Sculptor Lenz added a principle long used in dentistry, never before in sculpture. A vacuum pump is attached to the mold. Instead of pouring the metal in, it is sucked strongly into the finest grooves. At the same time air pressure causes mold and flask to contract strongly.

"5) Casting several metals in one mold was a matter of memorizing the exact melting points of the various special alloys he employed. There was no welding. To cast a girl with a golden arm and a silver dress, for example, the arm would be cast first. When cool the hot silver alloy would be sucked into the same mold. Heat of the silver would fuse the arm to the body.

"6) In flower casting the mold preparation is brushed on the flower coat, the mold toasted and the flower ash cleaned out with hot mercury as usual."

The forthcoming book will give the exact formulas for Lenz's alloys, his special modeling wax, the compositions for his molds and the flexible flask.

*Time* gives this account of the sculptor himself:

"Waxie" Lenz—he got his nickname from his childhood passion for modeling in beeswax—was born in Wisconsin in 1872 of German immigrant parents. He was apprenticed to a watchmaker at 15, became a jewelry engraver shortly after, went to New York, then to Paris to study, returned, worked for years as a commercial artist and calendar designer. All this time he continued his passion for minuscule modeling. He liked dainty things. He modeled tiny little figures (generally with the aid of a reading glass) and studied chemistry and physics to try to discover again how the jewelers of the Renaissance were able to cast figures with such wealth of detail.

"In 1916 Alfred David Lenz created a sensation among metallurgists. He showed roses, bits of cabbage leaves, delicate orchids, the spiny heads of Queen Anne's lace, in which every tiny vein was preserved in solid bronze, cast from the objects themselves. Later he exhibited a series of statuettes, most of them

## Color Steps Forth in American Statuary



*"Theseus and Minotaur."* Detail of Polychrome Terra Cotta Pediment by C. Paul Jennewein.

The polychrome terra cotta pediment which C. Paul Jennewein designed for the Pennsylvania Museum of Art has just been completed at the Perth Amboy, N. J., plant of the Atlantic Terra Cotta Company. This immense work when installed will center the attention of the art world on the movement to revive the use of color in architectural statuary. Photographs of Mr. Jennewein's models have already been reproduced, but THE ART DIGEST presents a photograph of a section of the actual terra cotta, taken at Perth Amboy.

Recent archaeological research and restoration of fragments from the lost cities of Olympia, Theron and Kalydon have proved conclusively that the ancient Greeks used color in this manner. The colors, however, being earthen pigments, faded through the centuries, leaving only gray and white ruins. Unlike these, the colors of the Pennsylvania Museum of Art's pediment will not deteriorate as they are of ceramic glass.

According to Mr. Jennewein, the pediment stands for the influences which underlie the development of Western art, and the allegorical significance of each mythological figure applies directly to this expression. The central figure represents the Will of Man and may be taken for Zeus or Jupiter, the supreme tutelary god of the Greeks and Romans. On the right is Demeter or Ceres, goddess of law and order, of marriage and of peaceful life.

not over 8 inches high including their base, which were cast not in one but in four or five metals at the same time."

### St. Andrew Statue Is Emplaced

A statue of St. Andrew, patron saint of Scotland, has been dedicated at the Cathedral of St. John the Divine, one of a series of similar statues which will adorn the western façade of the edifice. Modeled by William Ross, it stands nine feet seven inches high and weighs four tons. St. Andrew was placed at the right hand of the figure of St. Michael the Archangel. A statue of St. Albans will soon be emplaced.

The child holding to her hand exemplifies returning life and is Triptolemus, saved from sacrifice by his mother, that he may teach men what their labor may mean for them. Behind these figures is the laurel tree into which Daphne was turned by the gods to save her from the love of Apollo, and sitting at the foot of the laurels is Ariadne abandoned to the gods by Theseus, on a warning from Minerva. Theseus himself is slaying the Minotaur, that half beast which devours all good in mankind. The pediment ends on the right with a Python, showing the lowest step from which man's spiritual nature has been compelled to rise.

On the left of Zeus is Venus, Roman goddess of love, or Aphrodite, Greek goddess of love and beauty, of fruitfulness and vegetation. Next is Cupid, the Roman god of love, or the Greek god Eros. With Cupid is the lion into which Hippomenes was changed by Cybele for slighting the gods. Cupid is showing the lion to the kneeling Adonis as a warning to obey the counsel of Venus, neglect of which brought on his death. Scientific Intellect is exemplified by Nous, that subtle figure in mythology typifying the stimulation of mind and imagination. Beyond is Aurora, standing for the dawning mind which is turning from the Owl, the bird of the night.

The terra cotta figures are heavy. Jupiter, the largest figure, weighs almost a ton. Each figure of the group is divided into several pieces, so it can be hoisted to place with specially constructed winches.

Special kilns had to be constructed because of the size of the figures and the lavish use of metallic gold and unusual colors. Many extensive experiments were required before the colors, as finally achieved, were selected, since certain colors seen in the light of the studio changed materially when raised to a great distance above eye level. Considerable care was given to the jointing which is so cleverly hidden in the folds of garments, etc., that the general effect is that each figure is one solid piece. Altogether it took five years for the sculptor and the terra cotta concern to complete the great pediment.

## Notable Tapestries Feature of Art Auction



*"Scipio Receiving the Carthaginian Officers." Brussels Tapestry Executed in 1610 by Jacob and Catherine Geubels.*

Important tapestries, Oriental rugs, furniture, Georgian silver, porcelains, semi-precious mineral carvings and other objects of art, from the estates of the late Miriam D. Thropp of Washington, the late Willis Vickery of Cleveland, the collection of Mrs. William Roos of Mamaroneck, N. Y., and the stock of Emile Pares of Paris, will go on exhibition at the American Art Association-Anderson Galleries, Jan. 7, prior to dispersals the afternoons of Jan. 12, 13, and 14. Paintings from the same sources, including a "Portrait of a Fencing Master" by Fantin-Latour, a number of Childe Hassams, a Corot, two examples by J. Francis Murphy and English XVIIth century portraits, will be sold the evenings of Jan. 19 and 20.

The tapestries will include XVIth century Flemish Renaissance examples; notable XVIIth century Brussels silver and silk woven works; an important XVIIth century Brussels ceiling tapestry, entirely of silk; XVIth century Gobelin cantonnier; XVIIIth century Lille and a Louis XVI Aubusson tapestry after a Boucher cartoon. Of outstanding interest will be the Brussels example, "Scipio Receiving the Carthaginian Officers," the work of Jacob and Catherine Geubels, about 1610. It is 18 feet 8 inches in length by 13 feet 2 inches in height. Before a sculptured monument, with a view of a city and a camp in the distance at the left, stands the bearded Roman general receiving the conquered Carthaginians, who bend in submission. At the left is the huge figure of a

soldier leading a gray horse. Mounted on the horse is a pet dwarf playing with a monkey.

Jacob Geubels succeeded Frans Geubels during the last decade of the XVIth century, and built up one of the most important of the Brussels ateliers. He executed several series, including "The Story of Hannibal," "The Life of Joshua," "The Story of Diana," etc. His "Story of Samson" is in the Vatican. He died about 1605 and was succeeded by his widow, whose monogram appears at the lower right of the present tapestry. She carried on the atelier until her death in 1629.

The first auction of the new year at the American Art Association-Anderson Galleries will be devoted to the collections of the late Alfred H. Mulliken, as reported in detail in the 15th December issue of *THE ART DIGEST*. The Mulliken library will occupy the first session, the afternoon of Jan. 5. On the evening of Jan. 5 and the afternoons of Jan. 6 and 7 the paintings, English furniture, antique Chinese and Persian rugs, Chinese porcelains, Georgian silver and Sheffield plate will go under the hammer.

Another sale scheduled for January will comprise American antiques from the collection of the late Charles Hitchcock Tyler, one of the original members of the Walpole Society and founder of the well known law firm of Tyler, Eames, Wright & Reynolds of Boston. It will include a most comprehensive assemblage of Staffordshire figures, Bennington pottery, early American and English glass and early American furniture.

## Luks Speaks Up

George Luks has qualified as an "Expressionist." At the Artists Co-operative Market, 16 East 34th St., New York, where he was advertised to paint a portrait as a demonstration for the audience, he expressed himself good and plenty. As the *Herald Tribune* put it, he "took his colleagues and their profession by the horns and shook them before a horrified audience of 500 persons with the gusto and delight of a child tearing apart his mother's most favored tapestry."

The following account of the incident is reprinted literally and without the formality of quotation marks from the *Herald Tribune* for the information of artists and art lovers of the whole nation:

Mr. Luks had been advertised widely by the market as "an eminent American artist," and was scheduled to do a fifteen-minute portrait of Doris Humphries, ballerina, and give a lecture on "What About American Art?" He decided to do neither, and the result was a vitriolic attack upon fashionable painters and art dealers which ended with Mr. Luks offering to meet at fistcuffs his various hecklers.

The guest of the evening arrived at 7:30 o'clock, half an hour before the scheduled exhibition, accompanied by an old friend recently arrived from Australia, Captain Aloysius MacCarty, a former British army officer. While the guests gathered near the platform and strained to get the first glimpse of him as he came through the door, Mr. Luks and Captain MacCarty leisurely toured the market and discussed the paintings.

"Listen, Captain," said the artist as he paused before a seascape, "I'm not going to paint a portrait for these persons. I'm going to tell them something about this art racket, about the pish and blather called technique. I'm through painting portraits. Any fool can do that."

And when Miss Humphries arrived he told her plainly that she might just as well stay off the model's stand. But neither Miss Humphries nor Milton Gray, secretary of the market, took him seriously.

"Well," he said when he had taken the platform, "I'm George Luks, and I'm a rare bird. You people stick with me and you'll have a good time." A nervous laugh ran through the audience.

"I'm here in the interest of a movement that wants to introduce art to the American public," he continued with suspicious amiability. "This country has been imposed upon by French superior salesmanship. It is the victim of cheap little lawyers who become diplomats, and financiers who let their wives buy pictures from dealers who perfume them with bombast and saddle them with trash. I'm here to tell you that it's time America woke up to the realization that it is the greatest country in

[Continued on page 29]

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## Montross Is Dead

With the passing of Newman Emerson Montross on Dec. 10, the ranks of American art dealers have been depleted by another prominent and beloved figure. His death was due to an accident that occurred about two weeks previous while Mr. Montross was walking to his gallery. A strong wind at the corner of Fifth Avenue and 59th Street swept the 83-year-old art dealer off his feet and broke his hip. Because of his age, complications followed.

Mr. Montross was one of the pioneer dealers in American art, and was an early sponsor of what in the early days went for radical art. Beginning as a clerk in an artists' material shop in the early 70's, he came to know personally the artists of that small, intimate art world who were later to achieve fame, many of them through his assistance. In the 80's Mr. Montross established his own art supply shop, installing his first art gallery in the back room. The first painting he sold was a Thomas W. Dewing, and the buyer was Charles Freer, who became a noted collector. Ryder, Chase, Blakelock, Inness, Brush, Moran, Tarbell, Tryon and Twachtman were among the artists whom he handled in those days.

In 1889 Mr. Montross was invited to direct the first important exhibition of paintings by living Americans to be held in Washington, under the auspices of the Lady Managers of Garfield Hospital. "Benjamin Harrison was President," says the New York *Herald Tribune*, "and he summoned Mr. Montross to the White House to . . . see some pictures Mrs. Harrison had painted, which he hoped to have included in the exhibition. Mr. Montross felt that the paintings did not measure up to the other works exhibited, but hung Mrs. Harrison's pictures in an obscure corner of the gallery."

Soon after this Mr. Montross opened his old Thirty-fifth street gallery and became interested in the so-called radical group, the "Ten American Painters"—Frank W. Benson, Joseph R. Decamp, Thomas W. Dewing, Childe Hassam, Willard L. Metcalf, Robert Reid, Edwin Simmons, Edmund C. Tarbell, John H. Twachtman and J. Alden Weir. In 1915 he moved his gallery to 550 Fifth Avenue, and became interested in such French "moderns" as Matisse, Cézanne and Van Gogh, and the Americans, Arthur B. Davies, William J. Glackens, Walt Kuhn, Charles R. Sheeler, Charles P. and Maurice P. Prendergast. "Regular" exhibitors in recent years have been Horatio Walker, Harold Weston, Henry Varnum Poor and Charles Burchfield. Subsequently he moved his gallery to 26 East 56th St. and afterwards to 785 Fifth Ave., its present location.

The New York *Sun* said in an editorial: "The passing of Newman E. Montross removes one of the few connecting links between American art of a generation ago and that of today. . . . For all his early love of the refined and the exquisite, and in spite of his own lovable and ingratiating personality, there

## This "Cezanne Still Life" Dates from 1626



Persian Fresco, about 1626. Found in a Private Palace in Ispahan.

The photograph from which the above reproduction was made was shown to a well known artist who happened to be in the office of THE ART DIGEST. "Is it a Cézanne?" he said.

The picture is a Persian fresco, believed to have been done in the year 1626, and it is part of an exhibition of original frescoes taken from a private palace in Ispahan, which is being held until Jan. 21 at the Stora Galleries, New York.

The frescoes were found in 1931 by some workmen engaged in clearing away old ruins in order to make way for the foundations of

seems to have been hidden away in his makeup a touch of the revolutionist. For when the Ten—that little group of painters that made art history a generation ago—broke away from the established order, he turned his gallery over to their use without charge. . . . When the Armory Show waked New York to a sense of the artistic ferment abroad, he again listened to the call of the insurgents and gave to Matisse the first one-man show he ever had in this city. . . . Yet he did not neglect American art, and continued to display the work of the younger American artists. He did not cling to any particular coterie. All were welcome who had anything to say and a touch of authority or distinction in saying it."

The Times paid this personal tribute: "Newman Emerson Montross is going to be missed. Artists will feel the loss implicit in his departure. The public will feel it, too. And those of us who write about art, who were

modern buildings. There are two large wall panels and a series of smaller still lifes which decorated a single room. The still lifes are characteristically Persian, and despite the fact that they are believed to have been created in 1626, the date found inscribed on the wall which they were part of, the resemblance to modern still life is striking. In the exhibition also are three frescoes representing single figures, coming from another palace, dated 1710. This is the first time that Persian frescoes have been allowed to be removed from the land in which they were made. The earliest known Persian frescoes are dated 1624.

wont to drop into the gallery of a Monday morning for a new show—how deeply and sincerely we are going to miss that genial, sympathetic and witty presence, smiling drolly over the corded nippers and coming forward with hand outstretched.

"He was art's valued friend, and with him goes something—a warmth, a fineness—the absence of which will make a poignant difference."

Art lovers will be pleased to learn that the Montross Gallery will continue to be run along the same lines as in the past and will preserve the policies which gave the firm its distinctive place in New York's art life.

### "You Can't Stop the French"

Arthur Millier, art critic of the Los Angeles *Times*, commenting on the "Back to Bouguerou" movement, said: "You can't stop the French. Thirty years from now they will exhume the 'Period Picasso.'"

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## New York Criticism

The "Back to Bouguereau" exhibition at the John Levy Galleries furnished the critics with their most enlivening material during the last fortnight of the old year. A consensus shows that they were not inclined to go "back." Too long imbued with the spirit of modernism, they found the pill too large—or too sweet—to swallow. Adolphe William Bouguereau (1825-1905), consummate draftsman that he was, possessing all the technical gifts, was, to them, an artist who lacked the spark to put a soul in his work.

Royal Cortissoz of the *Herald Tribune*, sturdy defendant of the tenets of craftsmanship, felt that the possession of that attribute was not enough to constitute genius. "In the current reaction against modernism the reappearance of almost any conservative type is to be expected," he wrote. "Yet it is a little surprising to find at the John Levy Gallery a full dress demonstration, including seventeen paintings, organized in honor of Bouguereau, whose repute subsided twenty-five or thirty years ago. The reasons for its declension are readily enough to be apprehended. . . . Sooner or later his rather hollow conceptions were bound to wear out their welcome. But they were designs, the productions of a man who had at his finger tips some of the elements of the grand style, and if he constitutes a problem today it is because the merits in him will not be denied. He belonged to the epoch which produced not only Cabanel but abler men, like Baudry and Galland. There is something faintly akin to the latter in the four allegorical panels lent by Mrs. Chester Dale, by all odds the principal exhibits brought forward: . . . Bouguereau is an amazing craftsman, so proficient that it seemed as if he ought to have been capable of anything. But he wasn't capable of the flights of genius."

Academicians are today still producing Bouguereaus, states Margaret Breuning of the *Post*, who found more to the show than just an outmoded painter to be criticized. "If 'Back to Bouguereau' means back to better craftsmanship, better brushwork and sounder drawing, it is a good slogan," she wrote. "Cézanne sighed vainly for the accomplishment of Bouguereau, for he was awed by Bouguereau's facility and his brilliant performance. But Bouguereau was himself an offshoot of academic formula, that wrong-headed interpretation of classicism, the idea that the thing which places salvation artistically is the perfection of contour involved in the old conventions of the *points de repère*. Bouguereau was a consummate draftsman. His line is one of great beauty and flexibility, but the form it incloses has no substance or mass, no vitality or significance. . . .

"Personally, I do not think that it was through any lasciviousness that our erstwhile stock brokers took to Bouguereau, but because the eyes of that generation were trained to look in a work of art for contours—the enclosing lines of sculpture rather than the adjustment of contrasted muscular action and reaction, resulting not only in vitality of mass but in beautiful rhythmic movement. The

current academy show contains many paintings which have the same conception of form as these Bouguereau canvases, but have not been executed with such astounding craftsmanship. We cannot, therefore, go back to Bouguereau, for we have never left him."

Lewis Mumford, in the *New Yorker*, point blank refused to go "back." "We have gone back," he wrote, "to many things in the past thirty years: back to the early Corot and back to Cézanne; back to Thomas Eakins in portrait painting, back to Poussin and El Greco, and even back to the wooden idols from the Congo. But one has to draw the line somewhere, and Bouguereau is an obvious place to stop. . . . Whereas Cézanne could make living flowers under the inspiration of a seed catalogue, it was Bouguereau's grand achievement to render the liveliest models to the state of a seed-catalogue lithograph. His figures have the ghastly lifelikeness of waxworks—and there is nothing deader in the realm of art. No: Bouguereau cannot be revived; for nothing can be brought back to life that has not already lived."

### Noguchi the Adventuresome

Isamu Noguchi, young Japanese sculptor who is said to possess the faculty of mingling conventional realism with the most puzzling of abstractions without losing the individuality of his style, is exhibiting sculpture and drawings at the Reinhardt Galleries. The *Times* says the show may be divided into three natural sections—penetrating portrait studies, abstractions such as "Miss Expanding Universe," and the scroll drawings done in Chinese ink.

Henry McBride of the *Sun* praised Noguchi as an adventuresome artist who dares greatly. "Like Matisse and Picasso, before him," said this critic, "he is an excellent draftsman along conventional lines when he wishes to be, and this facility of his wins him credence among connoisseurs for his more sensational exploits.

"There is no artist among us at present whose works differ so much from each other as do those of Noguchi. This gives the impression of being the result of an impetuous mood and that the artist only works under such impulsions. Each piece of sculpture is the result of an effort to embody an idea. This is so even in his portraiture. It therefore takes courage to sit to him for it is only the most liberal and intelligent of sitters who are willing to be considered as the embodiment of an idea."

The exhibition brought a "genuine pang of regret" to Margaret Breuning of the *Post*. "Some of the scrolls, executed in traditional brush drawing technique are admirable, yet the greater part of the exhibit is entirely negligible," she wrote. "An artist of such recognized talent as Noguchi is better out of the public eye than represented by such mediocre and undistinguished work." The *Herald Tribune* critic singled out the portrait heads of Angna Enters, Suzanne Ziegler and J. B. Neumann, saying, "in these he is subtly expressive, having an impression to convey and knowing how to convey it."

### Humor in Oil Painting

Alida Conover, whose "Burning Cow" so startled visitors at one of the Independent

exhibitions, has just closed her first one-man show at the Delphic Studios, and revealed herself both an artist and a wit, according to the critic of the *Sun*. This writer was "not a little annoyed" to see the "Burning Cow" still in the artist's possession. "Is there no one in the entire city of New York who can see humor in an oil painting?" he asked. "If so, they are going to have a difficult time choosing between the 'Burning Cow' and the 'Sisters Eating Cheese.' Of the two, the last named is, to my mind, the more special. It's really a captivating picture—to any one, at least, with imagination. But it was the painting in tempera, 'My Family,' that finally taught me that the artist quite knew what she was about, for it is full of a wit that is calculated as well as overpowering."

The *Post* said: "She displays an eerie quality of imaginative conceptions which remind one of Campendonk's Gothic fantasies but which for lack of a better term might be styled 'American surrealism,'—save the mark! She reveals herself a painter of promise and individuality."

### Max Pechstein, German Modern

Max Pechstein, for more than a quarter of a century a pioneer leader among German moderns and one of the founders of Die Brücke, was given a retrospective exhibition at the new Lilienfeld-Van Diemen Galleries. "Reds and greens sing . . . with the deep-lunged fervor of German youths roaming the Schwarzwald," said the *Times*. "The present show places much emphasis on early phases; but if for that reason not fully comprehensive, it is yet of great value and should be welcomed by the local public—particularly since the College Art Association promises a group of later work at some future time. You run into various European painters while examining Pechstein's oeuvre, among them Munch, Kirchner and Nolde, Cézanne and Matisse. But eclecticism never obliterates a certain vehement personal quality, which is Pechstein's own and which has contributed richly to the unfolding German picture."

Royal Cortissoz of the *Herald Tribune* commented on the work as "bravely unconventional" but "ugly." He wrote: "In the main this artist seems to have looked at Cézanne and then to have proceeded, without any disciplinary experience, to paint rather crude compositions."

### Trunk's Brilliant Palette

Herman Trunk, modernist, whose exuberant color has been widely praised in the past, is showing the entire collection from his studio at the Dudensing Galleries, in their new location at 4 East Forty-eighth street, until Jan. 15. The *Sun* noted Trunk as "one American painter who dares to be abstract," saying that he does not shun the subject picture absolutely, but he "takes more liberties with it than some of us do. He usually contrives to be decorative. he can be strong on occasion and he also can be delicate."

The *Post*: "Mr. Trunk's colorful work has a distinctly personal character. Not only his brilliant palette but his ability to relate his colorful areas into a coherent, compelling design register heavily for him. He

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was early touched by the zeitgeist of psychological expression, so that his adventure into surrealism is, undoubtedly, a logical one, yet it is the only area of his œuvre which seems artificial and unrelated to his native talent. His power to bring brilliant hues into violent competition in a resulting harmony of chromatic splendor is a special gift which makes impression on each viewing of his work."

#### Contemporary Arts Reopens

The Contemporary Arts Association, after a period of inactivity, has reopened in its new quarters at 41 West 54th Street with a retrospective exhibition comprising works by artists who have been associated with it during the last two years. The exhibitors are Mary Cecil Allen, Revington Arthur, Douglas Brown, George Constant, Iskantor, John Kane, Charles Logasa, Elliott Orr, Clifford Pyle, Harry H. Shaw, Mark Tobey and Bernice West. The exhibition will continue until Jan. 7.

"These artists," writes Henry McBride of the *Sun*, "all have qualities that sufficiently explain why the Association pins its faith upon them. Mr. Constant has a 'touch'; Mr. Logasa has an instinct for pigment; Mr. Tobey is imaginative and individual; Mr. Pyle is pleasantly and decoratively abstract; and John Kane of Pittsburgh is unfailingly poetic. The exhibition as a whole is most agreeable and well worth a visit."

Emily A. Francis, president and executive director of the association, explained to Edward Alden Jewell of the *Times* that one of the purposes of the organization "is to form a closer contact between the art-loving public and the creative artist, who has reached mature expression but has not yet gained recognition. The work is sustained by memberships, and during this reorganization period Contemporary Arts is instituting founder-memberships. Almost all of the artists introduced have requested the privilege of becoming artist-founder-members, donating one work each, these to be distributed among the contributing founder members."

#### An American Group Annual

Until Jan. 7, the nine members of An American Group are holding their second annual guest exhibition at the Barbizon Plaza Hotel, to which they have invited eighteen guest exhibitors. While the *Times* felt that "the hosts appear to better advantage than do their guests," the *Herald Tribune* critic held the opposite opinion: "The members stand aside modestly enough, for not only are they outnumbered but, on this occasion, in several instances, outpainted by their friends. New blood, even if injected only temporarily, is a splendid stimulus to any occasion, and here the effect is altogether enlivened by its presence."

Among the guest exhibitors are A. S. Baylinson, Francis Criss, Harry Gottlieb, Henry Mattison, Raphael Soyer, Helen McAustin, Frederick Detwiller, Georgiana Klitgaard, Carl Lindborg, Judson Smith, Nicholas Cikovsky and Victoria Hutson. "It seems a trifle strange to find Frederick Detwiller and Georgiana Klitgaard in this company," said the *Sun*. "It all goes, however, to bear out the contention of the group that the main principle for which

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## Corcoran Buys Three Works from Biennial

"Yeats at  
Petit-Pas,"  
by John Sloan.

Purchased by  
Corcoran  
Gallery of Art.



So far, out of its "biennial exhibition, the Corcoran Gallery of Art, Washington, has purchased three paintings for its permanent collection. The winners of the first and second William A. Clark prizes are included—"Woman With Black Cat" by George Luks, which occupied the cover of the 1st December number

it stands is the recognition of a distinctly American art—even if that calls for wearing blinders at times. For derivative evidences will crop out in the most militant native organizations. But that is perhaps inevitable. In subject matter, at least, the native note is stressed in the present display."

#### Critics Disagree on Woodward

The pleasant in rural life, portrayed in objective, conservative painting, colorful and straightforward, according to the critics, is to be found in Robert Strong Woodward's paintings of New England, exhibited at the Macbeth Gallery during December.

Margaret Breuning in the *Post* and Royal Cortissoz in the *Herald Tribune*, while praising Mr. Woodward, felt respectively that "his color though sometimes powerful . . . has not quality enough" and a "certain paintiness of surfaces is also to be regretted."

The critic of the *Sun* held an opposite view: "He is in perfect command of his medium all the time and never gets into confusions. There is something clean, sane and healthy in his work and it ought to appeal to the people to whom the same adjectives apply."

#### Walters' Ceramics Are Praised

"Stamped with unflagging vivacity" said the *Sun* of the collection of ceramics displayed by Carl Walters at the Downtown Gallery.

Not content with plates, bowls, vases and pitchers, Mr. Walters added polychrome sculpture of performing seals, boars, zebras, penguins and a circus woman inclined to obesity, which the *Times* claimed "bear the imprint of genuine individuality."

Margaret Breuning of the *Post* enthusiastically appraised Walters' work saying: "His knowledge and skillful use of glazes and various

of THE ART DIGEST, and "Thornton Nye of Wytheville" by David Silvette, which was also reproduced in that issue. The other purchase was John Sloan's "Yeats at Petit-Pas," which was acquired from the Grand Central Art Galleries of New York, and which is herewith reproduced.

forms of decoration are apparent at a glance, but without knowing the least item about the craft of the potter—the intricate technique of glazes, slips and fusions of color—one may, as a humble layman, find pure enjoyment in the finished beauty which this artist has evolved from his relation of form and color to design."

#### Laszlo's "American Scene"

Like some other Hungarian artists who have exhibited in New York, George Laszlo is said to be attracted by the happier sunlit aspects of life. In all the reviews of his exhibit of paintings now at the Cheshire Gallery, the critics commented on the "buoyant spirit" and "warmly lyrical expression" which Laszlo brings to his portrayal of the American scene. The *Post* said: "He does not appear to be afraid to choose ingratiating aspects of nature and to present them in attractive arrangements. The harshness, bleakness and stridency of much of contemporary painting have not affected his work, yet there is nothing 'sweet' or anemic in his canvases."

#### Kuehne's Gesso Screens

Screens done in the gesso medium, with dull gold, silvered and bronze backgrounds, were exhibited by Max Kuehne at the Arden Galleries. The *Post*'s critic felt that in contrast to the usual screens which are so "combatively insistent in colorful design and so devastating to most interior decorative schemes" Mr. Kuehne's "low-hued yet handsome screens suggest that there is particular need for just such an adjunct of furnishing as this."

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## 2,000 Years Before the Birth of Christ



Large Animalized Bronze Wine Vessel and Cover. Type I Shang Era.

"He who has money is fortunate; but he who has ancient bronzes is blessed by Heaven," says Ma Chang Kee. And Mr. Ma must know for his collection of sacrificial ancient Chinese gold bronzes now on view at the Ralph M. Chait Galleries, New York, is considered the finest, and rarest.

Because of the chaotic state of affairs in China, Mr. Ma brought the most important objects in his collection to America after he discovered that Americans "eyes have got" for fine things. The group, totalling a score in number, comprises gold-bronze jars, wine vessels, ceremonial vessels and a ritualistic plate used in the ceremonies of ancestor worship by the feudal lords of ancient China, ranging in date from the Shang dynasty (1766-1122 B. C.), through the Chou dynasty (1122-255 B. C.), to the Ch'in (246-207 B. C.).

Dr. Berthold Laufer, of the Field Museum, Chicago, has said that the importance of these bronzes rests on the fact that they allow a study of the fundamental characteristics of Shang, Chou and Ch'in bronzes. In his opinion "they plead their own cause, they justify

themselves, they stand, like the pyramids of Egypt, as great monuments for all time."

One of the pieces representing, according to Dr. Laufer, the complex cosmology of the Shang mythology (1766-1122 B. C.) is a large animalized bronze wine vessel and cover, measuring 19½ inches. Of this type there is but one other known in Occidental collections, smaller, measuring 30 cms. in height, belonging to Mr. and Mrs. Eugene Meyer of Washington, D. C. Another piece in the Ma Chang Kee assemblage is a gilded bronze vase, Ch'in period, of which type only two others are known in America, one in the Boston Museum of Fine Arts and the other in the Buckingham collection at the Art Institute of Chicago.

Malcolm Vaughan, art critic of the New York *American*, was enthusiastic about the collection. "If the hanging gardens of Babylon were exhibited in New York, all freshly green and bright with blossoms," he wrote, "one could scarcely be more struck with wonder than by the exhibition at the galleries of Ralph M. Chait—an exhibition of the most extraordinary Chinese bronzes ever seen in America, bronzes so old they usher us into the dawn of Far Eastern civilization, bronzes so beautiful in form and decoration they prove the Chinese had attained a noble culture at least two thousand years before the birth of Christ.

"To describe these works of art as monuments of early Chinese civilization is to speak literally rather than metaphorically: For as Greece reached its highest expression in marble; or Egypt, in limestone; so ancient China reached its flowering in bronze. Into bronze went the finest skill of hand and rarest beauty of conception of which their artists were capable. Their altar-vessels were of bronze. When one sought to please the gods, one had a vessel of bronze made in their honor. When one wished to symbolize love for an ancestor—in a religion of ancestor worship—one caused a bronze object to be wrought in his memory."

One of the bronzes was taken to Columbia University where Dr. Colin G. Fink, distinguished professor of electro-chemistry, submitted it to every test known to modern science. Dr. Fink's findings were: "Its patina, under the microscope, shows the typical structure of an ancient bronze patina. . . . Likewise, the cross-section of the metal reveals all the characteristics of bronzes made in that early Chinese period, revealing most strikingly the gradual process of corrosion, or ageing, brought about by the many years of exposure to the elements. There is no method known either to the chemist or the metallurgist to duplicate artificially these distinctive marks of authenticity."

## Agnes Tait



"Aline, Princess of Lichtenstein," by Alice Tait.

It is too early to give a digest of the reactions of the critics to Agnes Tait's pictures at the Ferargil Galleries, the third exhibition she has held in New York. Many notables are present among the portraits. The two previous exhibitions were devoted mainly to decorative landscapes, whose themes came from Italy, France, Spain, Jamaica and Haiti. Of late she has concentrated on portraiture. Her schooling was solely in the classes of the National Academy of Design. Using that as a basis, she has built her own art. It will be interesting—just at this time—to see what the critics say.

### Mistake—or Modesty?

Once more there has come over the cables the announcement that Andrew W. Mellon has bought some of the masterpieces of the Hermitage collection from Soviet Russia. This time the United Press proclaimed that the American diplomat had bought "two Rembrandts, one Frans Hals, one Velasquez and one Botticelli," and quoted as authority the Paris Russian-language newspaper *Dernières Nouvelles*, which said he would hang them in the London embassy.

Andrew W. Mellon usually denies such stories as soon as they are printed. Then, in three or four months, the newspapers reassert them. The American art world somehow has got the idea that Mr. Mellon has been "holding out" the facts about his purchases of old masters since 1929, the year that caused millionaires to assume much modesty as regards their expenditures.

### Mural Reflects Inca Period

"Festival, Ecuador," is the subject of a mural painting which Camilo Egas of Quito is doing for the entrance to the circular dance studio at the New School of Social Research. The theme more particularly, according to Dr. Alvin Johnson, director of the school, is a ritualistic dance reminiscent of the Inca period.

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FROM TWO CONTINENTS

By A. J. BARNOUW

January 2 to 14

### BELMONT GALLERIES

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## Philadelphia's "Ten"

The "Ten Philadelphia Artists," now comprising Gladys Edgerly Bates, Isabel Branson Cartwright, Constance Cochrane, Mary Russell, Ferrell Colton, Fern I. Coppedge, Nancy Maybin Ferguson, Sue May Gill, Joan Hartley, Lucile Howard, and M. Elizabeth Price, chairman of the group, will hold their annual exhibition at the Art Club of Philadelphia, Jan. 6 to 26.

Gladys Edgerly Bates from her studio in Mystic and Joan Hartley from here in New York, will send sculpture in wood, bronze and terra cotta of a distinctly decorative character. Both these sculptors have been prize winners at major exhibitions. The American scene will be featured in the work of the eight painters. M. Elizabeth Price and Fern I. Coppedge, with homes in New Hope, paint the Pennsylvania rural scene. Miss Price's canvases show midsummer harvest fields and swimming parties in the famous old Lehigh Canal. Mrs. Coppedge is the only member to be deeply interested in winter landscape. Constance Cochrane and Isabel B. Cartwright have summered on Monhegan Island, where studios on the rocks overlooking the sea and gardens of luxuriant flowers have been a source of inspiration to both.

Sue May Gill will be represented by a group of her characteristic portraits. Many prominent Philadelphians have sat for her in her charming studio in the English Village at Wynnewood, Pa., where she also paints large still-lifes and flower compositions. Mrs. Colton, curator of art at the Museum of Northern Arizona, will show sketches of Hawaii as well as canvases of the Southwest, her usual painting ground. Lucile Howard, the only one of the group to seek her material abroad, will show the ancient background of Venetian palaces and canals and the north country of Ireland in her canvases.

A small memorial group of the work of Susette S. Keast, who died recently, will complete the exhibition.

## French Museum to Open

The Museum of French Art of the French Institute in the United States will open its new building at 22 East 60th Street, New York, on Jan. 11 with an exhibition of sculpture by the late Emile-Antoine Bourdelle. Ambassador Paul Claudel is expected to make the dedicatory address, according to the announcement of Pierre A. Bedard, director of the Institute.

The College Art Association was appointed by the Institute to arrange the exhibition, which will occupy the entire museum. It will consist of about fifty pieces in bronze, marble and stone, representing every phase of Bourdelle's art. The artist's widow is lending 25 examples from the Bourdelle studio in Paris.

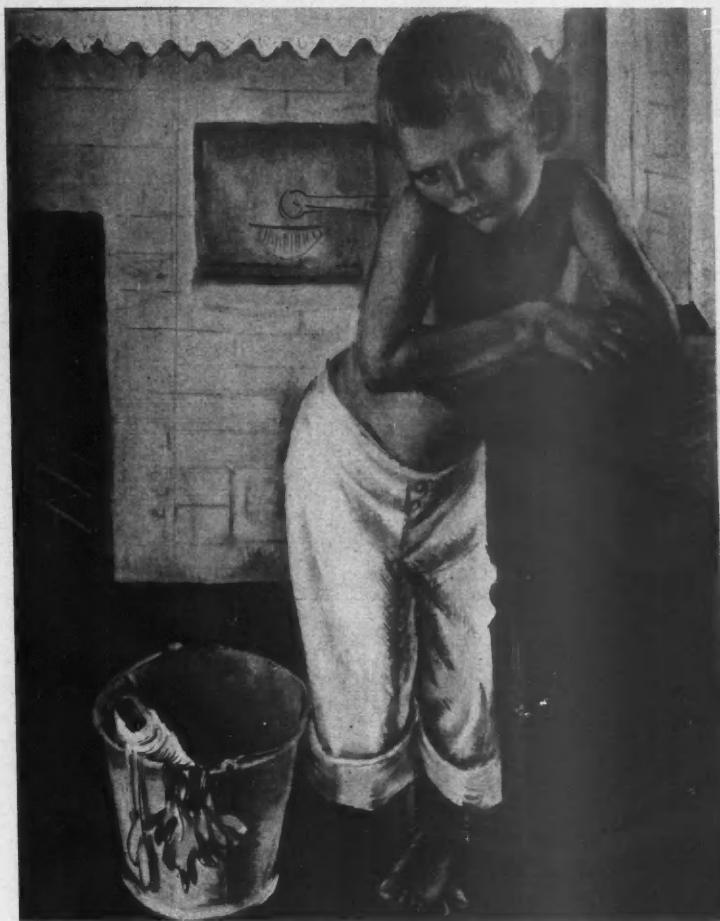
## Miss Offner Joins Stendahl

Edna Offner, for several years in charge of the sculpture department of the Ferargil Galleries of New York, is now associated with the Stendahl Art Galleries, Los Angeles. Miss Offner at present is devoting herself to prints, but hopes later to continue her efforts in behalf of American sculpture.

## EXPERT RESTORER OF OLD MASTERS

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writing Harvey Leepa, Box R.R., The  
Art Digest, 116 E. 59th St., New York.

## Metropolitan Buys More American Paintings



"The Disappointed Fisherman" (1932), by Henry Varnum Poor. Courtesy of the Museum of Modern Art.

The Metropolitan Museum is at least one art institution that is doing its share to soften the blows of the depression on the American art world. Its response to the plea of the Antiques and Decorative Arts League that American museums come to the aid of the depression plagued artists and dealers by utilizing their funds to buy art now, has been wholehearted. The latest announcement from the Metropolitan states that six more paintings by contemporary American artists have been added to its collections. In all eighteen canvases have been acquired within the last year.

Four of the recent acquisitions come from the First Biennial Exhibition of Contemporary American Painting at the Whitney Museum, one from the Macbeth Gallery, and one from the Montross Gallery by way of the exhibition of "American Painting and Sculpture 1862-1932" at the Museum of Modern Art. This last named is "Disappointed Fisherman," a canvas by Henry Varnum Poor, whose pottery is already represented in the Metropolitan. The painting, which is a study of Poor's son made last summer on Cape Cod, will remain on view at the Museum of Modern Art until the close of the exhibition, Jan. 29. Mr. Poor, long recognized for his artistic pottery, made his first public appearance as a painter in New York at the Montross Gallery a little more than a year ago. "Despite the literary implication," said the New York *Herald Tribune*, "the painting is distinctly modern in spirit."

From the Whitney Museum come "In a Cafe" by Adolphe Borie, "Delaware Water Gap Village" by Louis Michel Eilshemius, "Blue Heron Lake" by Jonas Lie, and "Union Square" by David Morrison. They will remain in the Biennial Exhibition until Jan. 4. Mr. Borie, a Philadelphia painter best known for his figure subjects, studied at the Pennsylvania Academy of the Fine Arts and in Munich. He won the third Clark prize at the 1926 Corcoran Biennial. Mr. Morrison is director and treasurer of the Hamilton Easter Field Foundation and a leader in the Salons of America. Born in Punjab, India, he acquired his art training in the United States under Kenneth Hayes Miller and Mahonri Young. Mr. Lie is already represented in about thirty museums and art galleries. He is noted for his marines and landscapes.

Eilshemius, self-styled "Mahatma" and "Mightiest Mind of Mankind," is a familiar figure in New York art galleries and as the writer of a multitude of "Letters to the Editor" solving the problems of the universe. It is only within the last year that art lovers have discovered that beneath the Mahatma's robe lies a rare gift for painting. Since last March, when the Valentine Gallery held a carefully selected exhibition of his work, this sixty-eight year-old artist, has been enjoying increasing popularity.

The other acquisition by the Metropolitan is "Home from the Fields," a typical example of the art of Eugene Higgins, purchased through the Macbeth Gallery.

## "Unknown" Wins First Prize in California Water Color Exhibition



"Bootlegger's House," by Alfred J. Wands. First Purchase Prize.

The first annual exhibition of Western Water Color Painting is being held at the California Palace of the Legion of Honor, until Jan. 8. This new series should have a powerful influence on the development of the aquarelle in the West, since it is designed to present the work of that section side by side with those of the best known Eastern and European artists. Comprising 354 paintings, the collection includes pictures submitted jury free, examples selected by the jury and a group of 85 taken from the College Art Association's international exhibition of water colors.

The jury consisted of Charles Stafford Duncan, Mrs. Sydney Joseph, E. Spencer Macky, Lloyd L. Rollins, director of the Palace, and Thomas Carr Howe, Jr., assistant director.

Awards were made by Mr. Rollins and Mr. Howe. The first purchase prize of \$100 went to the practically unknown Colorado artist, Alfred J. Wands, for his "Bootlegger's House." The second purchase prize of \$75 was awarded to Ward Lockwood of Taos for "Street Scene, Taos." A California artist, Lee Blair, took the third purchase prize of \$50 with "Vagabond Lure." Honorable mentions were given to Emily Carr, Vancouver, B. C.; Jack Leonard, Laguna Beach; Philip Little, San Francisco; B. J. O. Nordfeldt, Santa Fe; Claire von Falkenstein, Berkeley; and Edouard Vysekal, Los Angeles.

Junius Cravens, art critic of the San Francisco *Argonaut*, pointed out that, while the Western artists "walked away with the show"

this year, they will find much stimulation in this series. "It may be enlightening," he wrote, "as time goes on, to note what influence such an annual may have on local art. If this first one is a criterion, our own water colorists must see their works hung side by side with those of internationally known artists. And if anything can stimulate local art, that method of exhibiting should.

"In this first annual, the Western artists have more than covered themselves with glory; in fact, they have 'walked away with the show.' Nor does one often see a higher standard in contemporary collections of any sort than characterizes this one. In fact, in awarding the prizes, one wonders how the jury was able to reach an agreement, with so many worthy works to choose from. . . . We do not recall anything particularly exciting among the European and Eastern water colors, though the list includes such names as William Zorach, Paul Signac, Muirhead Bone, Jules Pascin, Varum Poor, 'Pop' Hart, Vlaminck and so on."

### Art Club Admits Women

After 79 years of masculine isolation, the Boston Art Club, one of the oldest institutions of its kind in America, has decided to admit women artists to membership. The tremendous influx of women into painting and sculpture is given as the cause.

A few rather rigid regulations, however, have been provided for the women admitted to membership. As guests, women have always been admitted to the club house, and the new members will have no more privileges than these guests of the past. They may use the dining room set apart for them, the women's reception room and the art gallery, but nothing more.

The male members of the club will preserve the right to occupy exclusively their dining rooms and the reading rooms, and will continue to have the sole right to the living quarters of the club. The women members will have no property rights in the club, which includes a valuable collection of paintings and sculpture, representing a fair anthology of American art over a period of 100 years. This collection is a result of the club's rule that a member on admission may submit a work by his own hands in lieu of a fee.

### Santa Cruz Annual

The Santa Cruz Art League announces its sixth annual exhibit, to be held in the Beach Auditorium, Santa Cruz, Cal., Feb. 5 to 20. All California artists are invited to submit oils, water colors and pastels. Closing date for entries is Jan. 28. Selection of pictures and the awarding of the numerous prizes will be made by a jury composed of Aaron Kilpatrick, Moro Bay; Chapell Judson, Pebble Beach; and William A. Gaw, Berkeley.

The following prizes will be distributed: the League's first award in oil (\$150), the League's second prize in oil (\$75), the League's first prize for water colors (\$75), the Decorative Arts and Woman's Exchange second prize in water colors (\$50), and a purchase prize of \$100 given by the Santa Cruz Woman's Club. In addition the associate members of the League are offering a popular prize of \$50.

### Sievers Models Patrick Henry

A statue of Patrick Henry by F. William Sievers has just been unveiled in the Old Hall of the House of Delegates in the State Capitol in Richmond, Va.

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## ART AND THE WOMEN OF AMERICA

*Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs*

### Art—Wild, Tame

There have been many requests from club-women asking for a fair discussion of Ultra Modern art vs. Modernism, so that it can be used in their club programs. All contemporary art, of course, is "modern" and there has been much confusion in the use of terms. In order to have a sane expression of the views of both camps, interviews have been arranged with leading authorities and artists, beginning with Robert Macbeth, New York art dealer. He says:

"You ask my views as to the present status of Modernism and its effect on contemporary art. Modernism is a much misused term. If by it you mean Ultra Modern art, decadent, queer or unintelligible, it is dead—killed because people fundamentally are intelligent; killed because it was based on nothing having to do with the basic principles of art; because it was spread by obvious propaganda; and because the 'thrill' it was said to give was as impermanent as any other artificial stimulant."

"There are definite indications of the truth of this, notably in the changed attitude of the press. The few art writers who still support Ultra Modern art are conspicuous. Another, and perhaps better, indication is the disappearance of the number of Ultra Modern art concerns that have lately, and very quietly, folded their tents. The depression alone was not responsible. Again, an ardent supporter, writing in a New York newspaper recently, deplored the absence of his favorites in the official exhibitions in Paris,—where it all comes from! And so it goes. Although it still crops up occasionally, signs are not lacking that it has run its course."

"Not so, however, with the better forms of Modernism. Starting from Manet and Cézanne, it has taught us to look for simplicity in art expression, and for the interpretation of visual facts. The best of Modernism gives us that. It has transplanted Ultra-Modernism, but so, too, it has transplanted Ultra-Conservatism. The photographic representation of landscape, and the merely pretty sentimental figure subject, are as dead as the most radical Ultra-Modernism—to the betterment of art."

"This is the wholesome effect of Modernism. There is, however, a less happy development. We are going through an experimental period. Comparatively few painters have grasped the real significance of the modern movement. The very simplicity of approach has lured any number of immature youngsters, and some not so young, to slap down 'fundamentals' with little apparent knowledge of the essentials of their craft."

"Temporarily, we seem to have lost our standards of values, and it too frequently happens that half-baked canvases, badly conceived, badly composed and badly executed, 'get by' because they have something of the modern 'feel'. There is a dearth of fine pictures, finely painted, in both Modern and Conservative camps. This to me is much more serious than any other problem that confronts our art today. There have always been poor pictures, but they are increasing, due, I believe, to this let down in standards. For the time being, a certain decorative quality has taken precedence over merit. I believe, however, that this constitutes only a temporary danger, and that appreciation of good craftsmanship will

### Questions on American Art for Prize Test

Here is the seventh list of questions in THE ART DIGEST competition for members of the General Federation of Women's Clubs who are subscribers to the magazine. The condi-

tions and prizes for states, clubs and individuals were described in the 1st October and 1st November issues. Contestants will retain their answers until the contest closes.

- 1.—What celebrated canvas was used by the artist as a passport in revolutionary Paris?
- 2.—What is the origin of the term silhouette? Why is the style used extensively in American design?
- 3.—Name the artist who illustrated "The Rubaiyat" of Omar Khayyam.
- 4.—Who painted the Holy Grail series in the Boston Public Library?
- 5.—What mural painter did the series of frescoes in the Congressional Library in Washington representing "The History of the Book"?
- 6.—Name the artist who painted the prophets in his frescoes in the Boston Library.
- 7.—What artist painted murals in the dome of the Congressional Library, Washington?
- 8.—Name the artist who painted the greatest number of portraits of Presidents.
- 9.—Name the artist who was called the leader of a school of nature painters.
- 10.—What was John La Farge especially noted for?

prevail. Public opinion is sound at heart and values will reassert themselves in proper perspective.

"Modernism has in it too much that is good to suffer permanently from the indiscriminating enthusiasm of its friends, which is all that is hurting it today."

The discussion will continue in the next issue with the views of an exponent of Ultra-Modernism.

#### AMERICA COMES OF AGE

That young pioneer in fashion design, Miss Dorothy Shaver, vice-president of Lord & Taylor, New York, said to this department:

"While America, in common with the rest of the civilized world, has been drawing its fashion inspiration from Paris, things have been happening. We have been buying and wearing beautiful clothes designed in America without our being fully aware of it. Without any fanfare of trumpets, without any recognition, American manufacturers have slowly perfected their technique, American designers have been emerging from obscurity."

There are two great stores in America that are pioneers in the search for and advancement of American designers. They are Arnold Constable & Co. and Lord & Taylor. These firms have searched out clever young artists and are featuring their work, showing All-American fashions.

"What is your opinion regarding the change, ultimately, of the centre of design from Paris to New York?" was asked.

"The habit of associating style magic with Paris is strong in the minds of American women," said Miss Shaver, "but there is already a revolt. American women lead a unique life: their climate, their customs, their types of beauty are not those of Paris and it is only natural that American designers should be the ones to correctly interpret American life as it is lived. The response given by the American public is exceedingly encouraging, and I believe that this year, because of the depression, is the ideal time to win a hearing for American designers on their own merits."

Lord & Taylor started a search for designers to create clothes especially for the American woman and found three young artists. The first, Annette Simpson, said to this department:

"Dress design, like any other art, requires an inspirational atmosphere. Paris, where dress design has been treated for a century with a

reverence amounting almost to a cult, provides that atmosphere. America does not. But, due to two pioneers among the fashion arbiters, Dorothy Shaver and Tobe, who were quick to recognize a spark of creative genius in American designers hitherto forced to follow Paris and stifle their own sense of what the American woman needed and wanted, American fashion design can and will develop to a place of formidable importance. As long as Paris remains the same leisurely, beautiful and charming city, with the same appreciation of grace and finesse (possessed, I believe, by no other city anywhere) artists of the world will flock to her for inspiration. But they will soon learn to adapt that inspiration to the creation of an indigenous rather than an imitative art."

Annette Simpson supplied her own American manufacturers with so many new ideas that Paris pricked up its ears, and the first thing you knew she was designing in her own studio in the establishment of Lucien Lelong!

The next young American designer is Elizabeth Hawes, she went to Paris to see how things were done because there was not much of a market for her in the United States. She came back to America to start a house of her own. Her designs are outstandingly successful; they have verve and gaiety, they understand youth.

Edith Marie Reuss, last of the trio, designs prints, which have been successfully launched. And now designers have been found to create drawings of styles for the American child.

Miss Shaver explained that there have been all along, bright young Americans with clever ideas, but in order to gain recognition they have been obliged to go to Paris and first make a name for themselves there. There is plenty of talent. All that is needed now is to give these artists a chance. If the General Federation will sponsor American Design for the American Woman, others will be stimulated to create, and the fetish will be destroyed that a design must be Parisian to be smart.

#### MISSOURI

Dr. Sara Bernard, the new chairman of art, says that her program for the year will include "working toward the establishment of beauty in homes, public buildings, parks and highways; for more teaching of art and art appreciation and for the placement of pictures and statuary in schools; for the study of American, especially Missouri art, and the encouragement of artists and students."

## Roxy Controversy

[Continued from page 7]

ises not soon to be forgotten. The affair has its serious side, of course, yet it is probable that all three sculptors will ultimately emerge from the ordeal with reputations reinforced."

### Brangwyn, Sert, Rivera

Raymond M. Hood, one of the designers of Rockefeller Center, has just returned from France and Europe, where he visited José Maria Sert and Frank Brangwyn, two of the three foreign artists working on nine mural panels for the main corridor of the RCA Building. Both of the artists have completed their sketches and are at work on the panels themselves, which will be 17 feet square. Each is doing four panels. A ninth, measuring 17 by 50 feet, is being executed by Diego Rivera, Mexican artist.

Brangwyn's panels symbolize the ethical, while Sert's four represent the material and physical progress in world development. Rivera will treat the social aspects of world growth. The Spanish painter, who is working in Paris, in three of his conceptions is picturing the development of power and force, the overcoming of disease and pestilence, and the abolition of slavery. The fourth is based on the accomplishment of peace and the ending of wars. Brangwyn is expressing the nascent perfection of life, then the entrance of evil and the advent of law and order, and finally the later teachings of mankind and the spiritual growth of the race. All the panels will be complete in time for unveiling in May, when the building will be completed.

### Mystery in Picture Theft

Mystery as to motive surrounds the mutilation and theft of Hilda Belcher's "Portrait by Night" at the Pennsylvania Academy of Fine Arts, which bought it last January after it had won the Lippincott prize at the Academy's 1931 annual. The picture had previously taken the Proctor prize at the National Academy of Design. It was reproduced in the 1st December, 1931, issue of *THE ART DIGEST*.

That the painting was stolen for profit, or because some art lover fancied it, is almost precluded by the fact that the thief cut it from its frame in such a way as to utterly ruin its composition, the slash being made close to the top of the figure's head so that a considerable section of the painting remained on the stretcher.

*The ART DIGEST* will gladly try to find any work of art desired by a reader.

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## Desert Painter

Santa Barbara is mourning the passing of Fernand Lungren, one of its outstanding figures in art and founder of the Santa Barbara School of the Arts. Mr. Lungren died on Nov. 9, just four days before he was to have celebrated his 75th birthday, leaving a record of accomplishment in his profession of artist and teacher.

Mr. Lungren was born in Hagerstown, Md.; studied art in Cincinnati, in New York, and for a while with Thomas Eakins at the Pennsylvania Academy in Philadelphia. In 1907 he went to Santa Barbara, where he spent the rest of his life. His favorite theme was the desert, which he loved so sensitively. He was considered the first artist to paint accurately as well as with consistent artistry, the clear, translucent atmosphere and rich colors of the desert.

He first gained national prominence as a painter of New York streets during the first days of the electric light. His illustrations are to be found in the old volumes of Harper's, Scribner's and the Century. He also illustrated Stewart Edward White's novels, "The Mountains" and "The Pass." Joseph Pennell, who was a life-long friend of Lungren, said that he was one of the most brilliant and most skilled craftsmen and illustrators America has produced.

Santa Barbara is the beneficiary of Mr. Lungren's will, receiving all of the paintings remaining in his studio, together with rare things pertaining to the Hopi Indians, into whose tribe he was the first white man to be adopted as a blood brother. The artist was one of the sponsors of the Santa Barbara Art League. Many of his paintings are in American and European collections.

### A Terechkovitch Exhibition

Kostia Terechkovitch, youngest member of the Russian-Paris school of painting, which in recent years has produced such artists as Soutine and Chagall, is having his first New York exhibition at Gallery 144 West 13th Street, until Jan. 24, after which the collection will be shown in Philadelphia and Chicago. Besides paintings from the artist's studio, several examples have been loaned by American collectors.

Terechkovitch already has acquired wide recognition in Europe. He was included by Maurice Raynal in his book on "Modern French Painters."

### Will Paint Michigan History

Eight Michigan artists have been invited to submit sketches for murals to decorate the Michigan section of the States Building at Chicago's Century of Progress Exposition, to be held next Summer. The subjects will be historical and industrial, depicting by specific scenes the growth of Michigan, from pioneer days to its present perfection of industrial development. The artists are Paul Honore, Reginald O. Benson, Vivian Brown Boron, Jay Boersma, Roy Gamble, Hunter Griffith, Zoltan Sepeschky and F. G. Stickel.

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## Print Makers

### Dawn of Engraving

The invention of printing and engraving appeared almost contemporaneously in the West, although each was independently developed and unrelated to the other. Engraving sprang from the goldsmith's shop, printing from the cells of the mediaeval monks. An opportunity of viewing early examples of these two arts is now being given by the Boston Museum, where an impressive collection of about sixty engravings and a dozen books produced in Germany and the Netherlands during the XVth century has been placed on exhibition. As part of the show, a number of prints and books of great beauty and rarity, acquired in recent years through the efforts of Henry P. Rossiter, the museum's curator of prints, are being displayed together for the first time.

About eighteen engravers of the XVth century have been identified by art authorities. Some, such as Schöngauer and Israhel van Meckenem, are historically authenticated. A second group is known only from the monograms with which they signed their work: The Masters FVB, ES, BM, L Cz, I A of Zwolle, W with the Key. Others left their prints unsigned and have in recent centuries been given descriptive identification such as "Master of the Playing Cards," "Master of the Amsterdam Cabinet," and "Master of the Boccaccio Illustrations."

"Such an exhibition is a good index to the sensibilities of the age and of the individual artists," writes Anne Webb Karnaghan, assistant editor of the Boston Museum's *Bulletin*. "Men like Schöngauer and the Masters ES and FVB undoubtedly possessed clearer perceptions and more ordered minds than their contemporaries van Meckenem and the Master I A of Zwolle. Assuming equally good training for all, Schöngauer and ES have at once more individuality and are more detached in their expression. ES, and FVB pursued conventional subjects almost entirely, but with an understanding that convention does not necessarily imply sterility, although it usually does. For them the old tradition was still full of inspiration. On the other hand, I A of Zwolle, for whom it offered no such satisfaction, reached toward something else by departing from convention. He made a design of a centaur from classical sources. He placed St. Christopher on a horse, an unheard of thing although St. Christopher was the patron saint of travellers. But he remains a seeker in his medium, and never reached the height achieved by Schöngauer. Similarly one searches in vain for clear-cut personal expression by van Meckenem, author of possibly nearly a thousand prints. He was an ingenious craftsman and one of his chief contributions was as a copyist. He reworked many plates of his contemporaries, adding his initials to the rejuvenated products. But his own value as an engraver must not be overlooked for, aside from copies and reworked plates, he was the author of no less than sixty genre subjects. As a pictorial reporter of the social scene of his own day, he is unrivaled. But these subjects are prized as entertaining records of his time rather than for warmth and universality of appeal."

"On the other hand, the Master of the Playing Cards, in secular subjects, has disclosed an appreciation of values and sensibilities which can only be accounted for in the very nature of the artist himself."

"Meanwhile technical changes were appear-

[Continued on page 21]

## Among the Print Makers, Old and Modern

### 100 "Best Prints" Selected from the American Etchers Show

Still another list of "One Hundred Best Prints of the Year" has made its appearance. From the annual exhibition of the Society of American Etchers, just closed at the National Arts Club, the "one hundred best" have been selected by jury and will be placed on view at the Grand Central Art Galleries beginning Jan. 3. The exhibition, picked to represent the cream of American etchings in 1932, will be formally opened by John Taylor Arms, president of the society, with a public demonstration of the etching process. Beginning at 8:30, the night of the preview, Jan. 3, Mr. Arms will carry through each successive step in the making of an etching. The first print to come from his plate will be auctioned off to the highest bidder. Other prints will be offered at \$5 each, the entire proceeds to be donated to needy artists.

Included in the "one hundred" are the prize-winning prints from the society's annual—Louis C. Rosenberg's "Place St. Germaine des Pres," James E. Allen's "The Builders," Robert Nisbet's "Through the Willows," and Kerr Eby's "Turkey Hill." The Eby print, which was judged the best piece of technical execution in pure etching in the show, is herewith reproduced.

In the 15th December issue of *THE ART DIGEST* was printed a complete list of "one hundred best prints," as contained in Malcolm C. Salaman's tenth annual edition of "Fine Prints of the Year." The following list of the one hundred from the society's annual will permit a comparison as far as the American section of "Fine Prints," selected by Susan A. Hutchinson, is concerned. Seven of the artists—John Taylor Arms, Kerr Eby, Eugene Higgins, Louis C. Rosenberg, Ernest D. Roth, George Wright and C. Jac Young—are honored by having two prints included. Of popular interest is the inclusion of Lionel Barrymore, printmaker as well as actor.

The artists together with their prints are: James Allen, "The Builders;" C. W. Anderson, "Vermont Hill;" John Taylor Arms, "A Breton Cavalry" and "Limoges;" William Auerbach Levy, "David;" Peggy Bacon, "Allure;" Lionel Barrymore, "Little Boatyard, Venice;" Gifford Beal, "Circus Parade;" Frank W. Benson, "Pintails Passing;" Paul F. Berdanier, "L'Araogmee;" Richard E. Bishop, "Bullnecks;" Cornelius Botke, "Sand Dunes, Death Valley;" Ralph L. Boyer,



"Turkey Hill," by Kerr Eby. Winner of John Taylor Arms Prize for Best Piece of Technical Execution in Pure Etching.

"The Last Load;" Andrew R. Butler, "Townshend Road;" Harrison Cady, "The Ford at Little Judas—in the Great Smoky Mts., N. C.;" Samuel Chamberlain, "Senlis from a Crow's Nest;" Howard Cook, "Soaring New York;" John E. Costigan, "Bathers;" Lucille Douglass, "Temple of Neak Peak—Angkor;" Kerr Eby, "Black Sails, Brittany" and "Turkey Hill;" Hortense Ferne, "Street in Tunis;" Albert E. Flanagan, "Night;" Sears Gallagher, "Winter Quarters;" Gerald K. Gerlings, "Civic Insomnia;" Philip H. Giddens, "A Bridge in Espalion, France;" Edward C. Giordano, "Twenty Fathoms;" Anne Goldthwaite, "East 10th Street;" Gordon Grant, "Fishermen's Cove;" Albert L. Groll, "Summer Hays;" Thomas Handforth, "Moonshine Ranch;" Armin Hansen, "Storm Driven;" Childe Hassam, "Arsenal, Central Park;" Charles E. Heil, "Indian Pipe;" Arthur W. Heintzelman, "Etude d'Enfante;" David Hendrickson, "Fuel;" Eugene Higgins, "Anxiety" and "A Wanderer;" Morris Henry Hobbs, "Street Scene—Chicago;" Earl Hortex, "The Kitchen;" Alfred Hutton, "Hills and Trees;" Philip Kappel, "Nile Boats;" Edwin Kaufman, "Spanish Lady;" Troy Kinney, "The Rehearsal;" Max Kuehne, "New York from Weekhaven;" Robert Lawson, "Happy Valley—Winter;" Thomas A. Lee, "General Odell's Farm, Hartsdale, N. Y.;" Allen Lewis, "Evacuation of Boston;" Martin Lewis, "Which Way;" Helen A. Loggie, "From Goat Mountain;" Robert Fulton Logan, "Works;" Luigi Lucioni, "Vermont Landscape;" Huc Mazelet Luquien, "Lanhala;" I. W. McCool, "Side Street;" A. A. McGrath, "Belen Bridge, Havana;" Donald Shaw MacLaugh-

lan, "Porte Calendre;" Margaret Manuel, "Northport Harbor, L. I.;" Joseph Margulies, "Maine Coast Fisherman;" Reginald Marsh, "Tenth Avenue;" Katharine Merrill, "Village Shrine;" William Meyerowitz, "James Monroe House, Ashland, Va.;" F. Luis Mora, "Fresh Bait;" Frank A. Nankivell, "Ronald;" Robert Nisbet, "Through the Willows;" B. J. O. Nordfeldt, "Red and White;" Abbo Ostromsky, "Rockefeller Centre Excavation;" Roy Partridge, "Table Mountain;" Lawrence F. Peck, "Sicilian Carnival;" Orville H. Peets, "Mending his Roof;" Chester B. Price, "Manhattan Bridge;" Will Quinlan, "Construction Piers;" Doel Reed, "In the Mountains, Mexico;" Louis C. Rosenberg, "Brooklyn Bridge" and "Place St. Germain des Pres, Paris;" Ernest D. Roth, "Gubbio, Italy" and "Via Ponte alla Badia, Florence;" Chauncey F. Ryder, "Castillon;" Margaret A. Ryerson, "And Then, Mother?;" Teresa Cerutti Simmons, "Evoe (Bacchic Dance); Will Simmons, "Big Bull;" John Sloan, "Subway Stairs;" Doris Spiegel, "Le Marche;" Albert Sterner, "The Dream;" Dwight C. Sturges, "Formerly of the Bench;" Walter Tittle, "Madonna after Desiderio;" Andrew Vargish, "Sawkill Pool;" Cadwallader Washburn, "Twin Pool;" Sybil M. Weber, "Borzo;" Herman A. Webster, "Ospedale Civile;" Levon West, "Stem Christian;" Harry Wickie, "Railroad Cut No. 3;" John W. Winkler, "The Constitutional Convention;" Franklin T. Wood, "Jean Marie, No. 2;" Charles H. Woodbury, "Gulls;" Frederick Wright, "Morning on Freeport Creek;" George Wright, "Noon" and "The Smith at Baie St. Paul;" C. Jac Young, "The Valley Below" and "Winter Glow;" Mahonri Young, "Beat Him to the Punch."

#### Dawn of Engraving

[Continued from page 20]

ing. The straight line used entirely by the Master of the Playing Cards, the earliest known engraver, was exchanged for a wide angle line aiming at the illusion of the curve which Schöngauer developed a little later. Painters and sculptors turned their hands now and then to the profitable art of engraving, since prints were in popular demand, and these introduced some of the qualities of their crafts into the medium of engraving—modelling with light and shade, the tonal values. But all these tendencies were not integrated until the beginning of the XVIth century, when Albrecht Dürer appeared to combine in his masterful technique all the constructive elements that had in some measure been brought to light by his predecessors, and to discard those which were sporadic and mere invention. Such progress reappears in every century, and to evaluate after five hundred years the efforts of the XVth century is to look with greater understanding upon similar efforts of our own time."

#### Printmakers Elect Officers

The Northwest Printmakers have re-elected the following officers for 1933: Ambrose Patterson, president; Helen Rhodes, vice-president; Kenneth Callahan, secretary; Elizabeth Curtis, treasurer; and Maude Elmer, publicity secretary. The society's fifth annual exhibition will be held at the Henry Gallery, Seattle, from March 5 to 31. Starting with the sixth annual these exhibitions will be held in the new Seattle Art Museum.

#### Prints at Joslyn Memorial

A loan collection of XVIIth century French and British prints is being exhibited in the Library Print Room at the new Joslyn Memorial in Omaha. The gay coquetry and extravagant luxury of the French court has been reproduced in these prints as only the artists of that day could picture them, and from the rich black and white surfaces of the British mezzotint and stipple engravings smile beautifully gowned English ladies of society.

#### New Prints for Chicago

Four rare prints have been added to the graphic arts department of the Art Institute of Chicago, purchased from the John H. Wren Fund. The earliest example, a copper plate engraving by the anonymous XVth century artist who signed his works with a weaver's shuttle and who is called "The Master I A of Zoll," is entitled "Christ on the Cross between Two Thieves." In it is noted the habit of the early Dutch masters of using their countrymen for models. Standing about the Cross are stolid Dutchmen, who might be discussing the weather, so composed and expressionless are their features. The Virgin and the Marys, while their hands are joined in prayer, also lack all traces of emotion.

The other three prints are: a Holbein woodcut, "The Duchess," one of his famous series, "The Dance of Death;" a Dürer woodcut, "The Schoolmaster," one of three broadsides the artist made in 1510; and the engraving, "The Kermess of St. George's Day," a realistic Breughel engraved by Hieronymus Cock.

## The News and Opinion of Books on Art

### A Chicago Book

Perhaps the first American book to deal with a local modern art movement is "Art of Today—Chicago, 1933" edited by J. Z. Jacobson (Chicago; L. M. Stein; \$3.00).

Fifty-two modern artists of Chicago are represented by a reproduction of a characteristic work of each and by a personal statement setting forth the artistic credo of each. An introductory essay by Mr. Jacobson gives a critical estimate of modern art in Chicago and explains frankly his exclusions. He says that this book is "inclusive in the sense that all but a very few modern artists of consequence who are at present living and working in Chicago have participated in the making of it." It is "exclusive in that it contains the work of no one who is not sincere and creative and competent." Biographical data of the painters and sculptors are also included.

The aim of the publisher has been to prepare an attractive volume which visitors to the coming Century of Progress Exposition in Chicago will want to carry home with them.

The artists included in this collection, the reader is informed, are of the first generation of painters and sculptors in Chicago that has "expressed the spirit of its own time and place." In the statements of their credos it is interesting to note that the majority of the artists feel that their painting is due to a driving urge for personal expression. The names of the fifty-two follow:

Jean Crawford Adams, Ivan LeLorraine Albright, Malvin Marr Albright, Rafka Angel, Em'l Armin, Beile (Goldschlaiger) Baranceanu, Macena Barton, David Bekker (Ben Menachem), Charles Biesel, Fred Biesel, Edouard Chassaing, Olga Chassaing, Elizabeth Colwell, Gustaf Dalstrom, Julio de Diego, Milton Douthat, Frances Foy, Murvin Willis Gilbert, Samuel Greenburg, Davenport Griffen, Emile Jacques Grumiaux, V. M. S. Hannell, William Jacobs, George Josimovich, A. Raymond Katz, Paul Kelpe, Thomas Kempf, Tud Kempf, Mae Sybil Larsen, Beatrice S. Levy, Archibald John Motley Jr., Louis Alexander Neebe, Minnie Harms Neebe, Gregory Orloff, Sam Ostrowsky, Constantine Pougialis, Harvey Gregory Prusheck, Romolo Roberti, Increase Robinson, Frederick Remah, Flora Schofield, Bella Hermont Schnee, Harold Schultz, Eve Watson Schutze, William S. Schwartz, George Melville Smith, Frank Sohn, Frances Strain, Morris Topchovsky, Laura Van Poppelendam, Joseph Vavak, Louis Weiner.

### Translator and Artist

A Russian folk-story for children "Gore Slostshastnoe: the Two Brothers and Misery-Bad-Luck," translated by Alexandra Korsakoff Galston, which appeared last May in the *Saint Louis Review*, has been put into book form by the translator (\$10.00). She has enlivened each of its 15 hand-illuminated pages with one or more brilliant water colors, appropriate to the text. The edition is limited to 110 copies.

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### A Triumph

Frederick Van Wyck, scion of an old New York family, is not ashamed of his age. His memory goes back into the 60's of the last century. He is a product of the culture of the old city, a true gentleman of the Victorian era, whose remarkable vitality has projected him into the twentieth century with all the vim and enthusiasm of a boy. His judgment of men and events, ever keen, has always been matched by his taste in literature and art. Perhaps his love of art had something to do with his becoming the husband of one of America's best known artists, Matilda Browne. The devotion of the two, each to the other, is a golden thing, something that is not alone their treasure but the treasure of all who know them intimately. And whoever has been a guest at their home, down near Gramercy Park, not far from where Irving and Tilden lived, and has felt the atmosphere of that home—and perhaps eaten of chicken that Mrs. Van Wyck "bossed" in the oven—will never forget the touch of magic the two control. Frederick Van Wyck writes and philosophizes; Mrs. Van Wyck paints.

And now the two have collaborated, and have achieved a triumph in which all their friends rejoice. Mr. Van Wyck has written "Recollections of an Old New Yorker," which Liveright has brought out (\$4.00), with more than 400 illustrations by Matilda Browne. The book has taken the nation by storm. The first edition was exhausted in a few days, and the publishers have rushed through a second printing, which is now available. The book has become an "event" in publishing circles. Columns on columns have been written about it, and copious quotations have been made from the author's reminiscences. Seldom, however, did two reviewers make the same excerpts, which proves how variedly interesting is the text.

The volume is not an art book, save for Matilda Browne's illustrations, and no quotations will be made from it here. But a remarkable fact is that it caused Royal Cortissoz, dean of American art critics, almost to forget about art. He reviewed it in the *New York Herald Tribune* under the title "Portrait of a Vanished City." Here is an excerpt: "There is the matter of the comparative quietude of the streets, so different from the bedlam of our time. There was something like peace in the long stretch of Fifth Avenue when it was lined with private houses. . . . I cannot go back to the 60's with Mr. Van Wyck, but I can recall more recent but still old days, the days of the 90's and thereabouts, in which the city had a far more gracious physiognomy than it now possesses. The skyscraper was only just coming in. Until it dominated, there was something very friendly and intimate about New York, with its low-lying skyline. There were trees about. . . ."

Frederick Van Wyck and Matilda Browne wove a dream for Cortissoz.

### The Orozco Book

The impressive record of Jose Clemente Orozco's work is to be found in "Orozco," a book of reproductions with an introduction and biographical notes by Alma Reed, (Delphic Studios, New York; \$6.00).

The selection of pictures, comprising 247 plates, covers the period from the beginning of the Mexican artist's formal training in 1909 to the present day. Mrs. Reed says of his creations: "Between these covers, at least, they make their own argument—standing or falling by each individual reaction—unaided by technical analysis or critical study."

The book starts with Orozco's frescoes for the National Preparatory School, Mexico City, painted between 1923 and 1925, and continues with the panel in the Casa de los Azulejos ("The House of Tiles"), Mexico City; the "Workers and Soldiers" fresco in the Industrial School at Orizaba; the "Prometheus" in Pomona College, California; the murals done for the New School of Social Research, New York, in 1930, and the first details of the frescoes he is now working on at Dartmouth College. Another section is devoted to the earlier drawings and lithographs, including the "Mexico in Revolution" series, made between 1913 and 1917, and paintings and the "Early Work" from 1909 to 1917.

Carlyle Burrows, reviewing the volume in the *New York Herald Tribune*, said: "This book constitutes a well-merited tribute to an artist of creative power who had obviously mastered the rudiments of his craft before proceeding to give hand and mind full freedom of play . . . In this stirring volume one will find records of sordid contacts with life, satires in vicious protest against the old social and political order in Mexico, and, at the other end of the scale, conceptions of fine spiritual quality, filled with impressive dignity and beauty. Alma Reed's introduction is appreciative, though restrained and informative."

The *New York Sun* said: "The prints themselves are so forbiddingly stark and dry that at first they cause the spectator physical pain. It is seen that they are the productions of a man who has been horribly hurt by the injustices of life and who strives to put the bald facts of the case to you without any of the seductions of art, and though this aridity is impressive it does not win quick converts. In the end the artist's implacable honesty conquers . . ."

"For these frescoes are so arrestingly significant that their power is very little diminished by the camera, and hence the present book which consists mostly of illustrations, effectively bears out the contentions of the travelers—that Orozco has accomplished some of the most important of contemporary murals. The style of the work is still severe and rigorously unalluring, but there is a passion in it that is unmistakable and that finally becomes eloquent. The feelings let loose by the revolutionary constructors of the new Mexico are here permanently imprisoned in an acceptable art form, and it is not necessary to share the author's politics in order to sympathize with the exaltation he got from them."

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## In the Realm of Rare Books and Manuscripts

### A Turning Point

After making an analysis of the results of the recent auction at the American Art Association-Anderson Galleries of the library of the late Ida O. Folsom, Philip Brooks of the New York *Times* formed the conclusion that rare book prices have receded at least five years, but have not gone back to the early '20s. The Folsom sale was a turning point in the rare book market, in the opinion of Mr. Brooks, its significance being that the underlying confidence in the value of rare books is returning and that there is real hope for the future of the business.

"The rare book market," he wrote, "enjoyed an interesting reversal of form. In the two sessions of the Folsom sale the lethargic book business came to life, stirred itself, and gave surprising evidence of strength. The prices were by no means pre-depression (although some of them actually were just that), but as a whole they showed that the laborious ascent out of the pit had begun. . . . It was among the conspicuous books and manuscripts along the higher levels of value that substantial gains were registered. And this healthy tone manifested itself, not in any one section of the catalogue, but throughout its entire length. Naturally the trade is jubilant over the results, for if this sale has any significance at all it means that the underlying confidence in the value of rare books is returning and that there is real hope for the future of the book business. . . .

The factors which governed the late demonstration were such that this sale may be regarded as the first true test of values since conditions in the trade had grown intolerable, say last April, when at the Fletcher sale book prices appeared to have reached their low point. . . . Here was the first prominent library to be offered in many months, no mere combination sale of anonymous owners, and with no suspicion of artificial props, but just the unsupported auction of a collector whose activity was very well known in the trade. It was thrust upon a dubious book world when things looked pretty bad and, to the surprise of most observers, it scored a material success."

Mr. Brooks then made his price analysis. "The most desirable book in the sale," he wrote, "was the celebrated Herschel V. Jones copy of 'Vanity Fair' in parts. In the Jones sale, back in 1919, this book brought \$2,600. Its price this month was \$4,000. The Kern record early in 1929 was \$7,750. Taking this as a typical example we are left, chronologically, somewhere around the beginning of the appreciation in book prices, before they mounted to unreasonable heights in the final boom years. Our guess is that we are back to 1924. Among Miss Folsom's Conrads was a famous example of the 1913 'Chance' inscribed, 'My first "selling" success,' by the author. In 1924 this was sold at auction for \$690, which is precisely what it fetched when it was resold the other night. By 1927 values had grown to such an extent that a presentation copy of the same book to Richard Curle brought \$2,225.

"In the McCutcheon sale in 1925 the 1903 'The Dynasts,' which Hardy presented to Swinburne, was knocked down for \$2,100. When it appeared once more, in the Folsom lot, it realized \$1,500. That is considered a substantial price today. It would have been a fair estimate for the book eight years since.

### Shaviana

Of extraordinary interest to the rare book world will be the dispersal on the afternoon of Jan. 16 of a collection of Shaviana at the American Art-Association Anderson Galleries, New York. The items belong to Dr. Archibald Henderson, George Bernard Shaw's authorized biographer, and will be on view at the galleries on Jan. 9.

A 54-page letter written by Shaw on Jan. 17, 1905, in answer to a series of questions about his life and career, which took him two weeks to compile, is included. This letter is termed by Francesco Bianco, author of the foreword to the catalogue, as "beyond a doubt . . . the finest Shaw letter in existence." It is part of a homogeneous group here offered of autograph material of Shaw letters and manuscripts and a group of Shaw first editions that constitutes practically a complete set of his works.

Truly Shavian are the letters, which cover a period from June 30, 1904, to August 28, 1932, regarding the biography which Dr. Henderson was to write. A letter written Feb. 18, 1905, making suggestions regarding the style of the biography, reveals Shaw's ability to poke fun at himself. He advises: ". . . begin with a vivid romantic picture of the miraculous Shaw, the wonderful personality, the brilliant, the witty, the paradoxical, the accomplished, the critic of a thousand arts, and the master of half a dozen. Having got this off your inflated chest, then get to business. Point out as a matter of common sense that the admirable creature you have just been describing does not exist, . . . that the real Bernard Shaw was born into the world not by parthenogenesis but in the vulgar way, . . . that he goes about on two legs, blowing his nose and failing and fudging along as best he can . . . perceptibly short of many accomplishments which are fairly common, and in some ways an obviously ignorant, stupid and unready man."

One of the most interesting letters is the one bearing the latest date, Aug. 28, 1932, written from Malvern. This deals with the proofs of the illustrations for Dr. Henderson's "George Bernard Shaw: Playboy and Prophet," following discussion of which, Shaw writes: "I think this finishes the job as far as I am concerned. You must bear with my explosions of fury. When somebody writes your biography and makes you read the proofs you will understand what a frightful thing it is to hear somebody talking about you for hours and days together, you being the one person to whom the subject is unbearable. Unless you can throw boots at him occasionally you will go mad. I make no apology: I am astonished by my own moderation. DAMN Bernard Shaw and his tedious doings and sayings!"

"The point need not be labored, as it is too easy to indulge in specious reasoning from isolated examples. We dare say a good case may be made out for any year between 1920 and 1926 as the criterion of present-day values. But a general analysis of the results of the Folsom auction will warrant the conclusion, we believe, that the prices of collected books have receded at least five years. But they have not gone back beyond the early '20s, when all classes of books first arose in the popular esteem as articles of commercial value."

### "R. L. S."

"Cramped, spidery writing, creeping eagerly across yellowed sheets of copy paper—the entire history of a man, from the time of his birth until his untimely death 44 years later, as shown through his writings, paintings, woodcuts and music." These words of Carolyn Anspacher in the San Francisco *Chronicle* describe the great exhibition of Stevensoniana, just presented by the Literary Anniversary Club of San Francisco in honor of what would have been Robert Louis Stevenson's eighty-second birthday. The exhibition, assembled by Flodden Wortley Heron of the club and filling twenty cases in the San Francisco Public Library, was one of the most complete yet held.

It was a fine tribute, according to Miss Anspacher: "This was the way that San Francisco bibliophiles expressed their admiration of the man whose initials, R. L. S., were said by James Barrie to be 'the most beloved in the English language.' This was the way they paid homage to the man whose memory has become part of the great and colorful tradition that is California's.

"First editions of everything Stevenson wrote were on display during the exhibition. Costly manuscripts, letters recording his most intimate thoughts, faded pictures of the boy Stevenson, chess men with which he played chess with Simoneau, the old French innkeeper in Monterey, carving tools used by Stevenson, together with the unfinished wood blocks on which he worked. Rare fragments, gathered from far corners of the world, and placed on reverent and loving display.

"Individually these items are only pieces from Stevenson's life. But as a collection they record the infinite wisdom, the beauty, the adventure of his writing and his tragic difficulties."

One of the "highlights" was the first book Stevenson ever wrote, dictated at the age of six to his mother and called by him "The History of Moses." "Its faded childish illustrations remain intact," wrote Miss Anspacher, "and contradict Stevenson's statement that 'he did more with smaller gifts than almost any man of letters in the world.' Of greatest popular interest was the map of 'Treasure Island,' drawn on parchment by Stevenson and carrying the scribbled directions penned by 'J. Hawkins' below the map.

The review concluded with Stevenson's immortal requiem, perhaps the most beautiful in the world, inscribed on his tomb in Samoa:

Under the wide and starry sky,  
Dig the grave and let me lie.  
Glad did I live, and gladly die  
And I lay me down with a will.  
This be the verse thou grave for me:  
Here he lies where he longed to be;  
Home is the sailor, home from the sea,  
And the hunter home from the hill."

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## Great Calendar of U. S. and Canadian Exhibitions

**CHICO, CAL.**  
State Teachers College—Jan. 2-13: Woodblock Prints by Helen Hyde (A. F. A.).

**DEL MONTE, CAL.**  
Del Monte Art Gallery—To Jan. 10: Paintings by contributing California artists.

**LAGUNA BEACH, CAL.**  
Laguna Beach Art Association—Jan.: Pictures exhibited before. Fern Burford Galleries—Jan.: Group exhibition of paintings.

**LOS ANGELES, CAL.**  
Los Angeles Museum—Jan.: Oils, Besnie Lasky and Foujiko; portraits, M. Valero; water colors, Bella Rabtjen; prints, Donald Witherstone; pastels, owned by Mrs. Dreifus-Barney. Chouinard Art Gallery—Jan.: Paintings, Hinkle, Dike and Sheets. Dailell-Hatfield Gallery—Jan.: Water colors, Mary Wesselhoeft, James Cooper Wright. Dailey Galleries—Jan.: Fine small paintings. Stendahl Galleries—Jan.: Small sculpture; desert paintings, James Swinnerton.

**MILLS COLLEGE, CAL.**  
Mills College Art Gallery—Jan.: Textiles and paintings, Ruth Reeves; drawings, John W. Winkler.

**PASADENA, CAL.**  
Pasadena Art Institute—Jan.: 6th Annual exhibition in oils, California artists. Grace Nicholson Galleries—Jan.: Portraits, Austin Shaw; California landscapes, A. Kilpatrick; Pueblo Indians, J. Henry Sharp; Danish and Swedish Art Crafts; early Chinese prints; Turkestan and Mongolian paintings; Mexican water colors.

**SAN DIEGO, CAL.**  
Fine Arts Gallery—Jan.: Sculpture, S. Cartaine Scarpitta; paintings, Hazel Brayton Shoven.

**SAN FRANCISCO, CAL.**  
California Palace of the Legion of Honor—Jan. 4-31: Paintings, Anna Klumpp; XIXth century paintings, Jan. 3-Feb. 5; Oils, Ludwig Grossman; drawings, Fernand Leger; sculpture Florence Wyckoff. To Jan. 15: Paintings and drawings, Geneve Sargeant, M. H. DeYoung Memorial Museum—Jan. 3-Feb. 5: Prints (M. Knoedler & Co.); prints, Montenegro & Sabogal, S. & G. Gump—Jan.: Old Masters and decorative paintings. Art Center—To Jan. 7: Oils, Jack Greathouse; etchings, Gene Kloss, Jan. 9-21: Portrait sculpture, Ruth Cravath; oil paintings, Alvyn Lebaut.

**SACKVILLE, NEW BRUNSWICK, CANADA.**  
Mt. Allison Ladies College—Jan. 4-18: English aquatics (A. F. A.).

**TORONTO, CANADA.**  
Art Gallery of Toronto—Jan.: Co temporary Water Colorists—1933 water color rotary (A. F. A.).

**DENVER, COLO.**  
Denver Art Museum—Jan.: Water colors, lithographs and wood cuts, Max Weber.

**HARTFORD, CONN.**  
Wadsworth Atheneum—Jan. 3-21: International Art.

**NORWICH, CONN.**  
Slater Memorial Museum—Jan. 9-31: Persian miniatures (B. I. School of Design). Jan. 9-20: Printing in Commerce (American Institute of Graphic Arts).

**WASHINGTON, D. C.**  
Library of Congress—Jan.: Lithographs, Joseph Pennell. National Gallery of Art (Smithsonian Institution)—Jan. 13-Mar. 12: Paintings of Gaucho life in Argentina, de Quiros. Division of Graphic Arts (Smithsonian Building)—Jan. 2-29: Etchings, Robert Lawson. Arts Club—Jan. 4-14: Water colors, Sewell Johnson. Corcoran Gallery of Art—To Jan. 15: 13th exhibition of contemporary American oil painting.

**WILMINGTON, DEL.**  
Wilmington Society of Fine Arts—Jan. 9-28: Exhibition of oriental rugs collected by Arthur U. Dilley.

**ATLANTA, GA.**  
High Museum of Art—Jan. 2-13: Portraits and landscapes in oil, Mrs. K. King Couper.

**SAVANNAH, GA.**  
Telfair Academy of Arts—Jan. 7-28: "California Painters—Oils" (A. F. A.).

**CHICAGO, ILL.**  
Art Institute—Jan. 12-Feb. 12: 37th exhibition by artists of Chicago and vicinity. Arts Club—Jan.: Paintings, Claude Monet; Isabel Carleton Wilde collection of "American Folk Art." Arthur Ackermann—Jan.: Sporting prints. Carson Pirie Scott & Co.—Jan.: Paintings, drawings, etchings and aquatints. Chicago Galleries Association—Jan.: Oak Park Group. Chester H. Johnson Galleries—Jan.: Modern water colors and drawings. Studio Gallery of Increase Robinson—To Jan. 15: Water colors and prints by Chicago artists. Lakeside Press Galleries—Jan.: Twentieth Century Prints.

**ROCKFORD, ILL.**  
Art Association—Jan. 1-31: Paintings and drawings by the "Colorado Prospectors."

**SPRINGFIELD, ILL.**  
Art Association—Jan.: Water colors, Walt Dehner.

**INDIANAPOLIS, IND.**  
John Herron Art Institute—Jan.: "The American Scene" by contemporary American artists.

**RICHMOND, IND.**  
Palette Club—Jan. 1-10: One-man show, Mrs. J. E. Cathell.

**DES MOINES, IA.**  
Association of Fine Arts—Jan. 1-31: Loan exhibition of paintings.

**TOPEKA, KANS.**  
Mulvane Art Museum—Jan.: Paintings, Sue May Gill and Paul Gill.

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art—Jan. 8-Feb. 8: Paintings, Horace A. Russ; paintings, Alberta Kinsey; photographs, Wood Whitesell.

**PORTLAND, ME.**  
L. D. M. Sweet Memorial Art Museum—Jan.: Water colors from Guild of Boston Artists.

**BALTIMORE, MD.**  
Museum of Art—Jan.: Museum's collection of paintings. Maryland Institute—Jan. 4-18: National Scholastic Exhibition (A. F. A.).

**HAGERSTOWN, MD.**  
Washington County Museum of Fine Arts—Jan. 3-22: Work by staff of Art Students League. Jan. 1-30: "Modern Americans", oils from the Singer collection; photographs, A. Aubrey Bodine.

**AMHERST, MASS.**  
Amherst College—Jan.: Illuminated manuscripts (A. F. A.). Massachusetts State College—Jan.: Dutch Peasant Costumes (A. F. A.).

**ANDOVER, MASS.**  
Addison Gallery of American Art—Jan. 3-24: "Art in Relation to Sports—Oils" (A. F. A.).

**BOSTON, MASS.**  
Museum of Fine Arts—Jan.: Peruvian textiles; German and Netherlands engravings of the XVth century. Doll & Richards—Jan. 3-14: Drawings and lithographs, Janice De K. Thompson; selected American paintings; contemporary water colors and etchings. Goodspeed Book Shop—Jan. 3-28: Drawings of birds, Rex Brasher; etchings, Ernest Haskell. Grace Horne's Galleries—Jan.: Miscellaneous water colors, paintings and etchings. Robert M. Rose Galleries—Jan. 3-21: Paintings by Old Masters.

**CAMBRIDGE, MASS.**  
Fogg Art Museum—Jan.: Accessions to the print department.

**HINCHINBROOK, MASS.**  
The Print Corner—Jan.: Wood blocks in color. Frances Gearhart.

**PITTSFIELD, MASS.**  
Berkshire Museum—Jan.: Culture history material of local international groups.

**SPRINGFIELD, MASS.**  
George Walter Vincent Smith Art Gallery—Jan. 3-22: Paintings by Young Painters (College Art Assoc.); sculpture by Americans (College Art Assoc.).

**WORCESTER, MASS.**  
Worcester Art Museum—Jan.: "International 1933" (College Art Assoc.); early American art of Worcester County; French drawings of the XVIIth century (Richard Owen collection); Stransky collection of modern art.

**DETROIT, MICH.**  
Institute of Arts—To Jan. 22: English Architectural Lithographs (A. F. A.).

**BATTLE CREEK, MICH.**  
Battle Creek College—Jan.: Survey of paintings in Europe from Giotto to Picasso (A. F. A.).

**GRAND RAPIDS, MICH.**  
Grand Rapids Public Library—Jan. 5-26: "Royal Society of British Artists—Water Color" (A. F. A.).

**KALAMAZOO, MICH.**  
Institute of Arts—Jan.: Decorative note in contemporary paintings. American and foreign (A. F. A.).

**MUSKEGON, MICH.**  
Hackley Gallery of Fine Arts—Jan. 1-25: Persian textiles (A. F. A.).

**MINNEAPOLIS, MINN.**  
Institute of Arts—Jan.: Drawings, Walt Kuhn.

**ST. LOUIS, MO.**  
City Art Museum—Jan. 1-30: Old Master drawings; paintings, Walt Kuhn. St. Louis Artists Guild—To Jan. 10: Second Annual exhibition of water color and crafts, artists of St. Louis and vicinity.

**BUTTE, MONT.**  
Butte Free Public Library—Jan. 10-24: Pueblo Indian painting (A. F. A.).

**MANCHESTER, N. H.**  
Currier Gallery of Art—Jan.: Oils, Emil Gruppe; Chinese prints (College Art Assoc.); Chinese prints loaned by Mr. Matsimoto.

**MONTCLAIR, N. J.**  
Montclair Art Museum—Jan. 1-29: "Forty Years of American Art;" colored block prints; batik velvet wall hangings, Barre.

**NEWARK, N. J.**  
Newark Museum—Jan.: Modern American paintings and sculpture; Jachne collection of Netsuke; "Aviation in Art."

**TRENTON, N. J.**  
New Jersey State Museum—To Jan. 29: Mexican arts and crafts. Dwight Morrow collection: paintings and drawings, Diego Rivera and Miguel Covarrubias.

**SANTA FE, N. M.**  
Museum of New Mexico—Jan.: Japanese, Chinese

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**ALBANY, N. Y.**

**Institute of History and Art**—Jan.: Paintings of the Virgin Islands, Charles Chapman; landscapes, Henry S. Eddy. Jan. 1-16: Paintings, Laura Talmage Ruyck.

**BROOKLYN, N. Y.**

**Brooklyn Museum**—Jan.: Collection of prints and paintings. **Grant Studios**—Jan. 9-30: 17th Annual exhibition Brooklyn Society of Artists.

**BUFFALO, N. Y.**

**Albright Art Gallery**—To Jan. 14: Italian Baroque Art (College Art Assoc.). **Buffalo Town Club**—To Jan. 15: Pastel portraits, Mrs. Francine Root McCreevy.

**ELMIRA, N. Y.**

**Arnot Art Gallery**—Jan.: Oils, Rowland Lyon.

**NEW YORK CITY, N. Y.**

**Metropolitan Museum of Art** (Fifth Ave. at 82nd St.)—Jan.: Michael Friedsam Collection; European fans; "New Tastes in Old Prints"; prints—acquisitions of 1931-32. **Ackermann & Son** (50 East 57th St.)—Jan.: China, bronze dog show. **American Academy of Arts and Letters** (Broadway at 155th St.)—Jan.: Paintings, Gari Melchers, An American Group (Barbizon-Plaza Hotel)—To Jan. 7: Second Annual Guest Exhibition. Jan. 9-28: Paintings in gouache, Stuart Eddie. **An American Place** (509 Madison Ave.)—Jan. 7-Feb. 22: New paintings, Georgia O'Keeffe. **Art Galleries** (42 West 57th St.)—Portrait sketches from two continents, A. J. Barnouw. **Art Center Galleries** (65 East 56th St.)—To Jan. 12: Persian art; water colors, Charlotte Blaas. **Averell House** (142 East 53rd St.)—Jan.: Sporting Prints, XVIIIth century. **Babcock Galleries** (5 East 57th St.)—Jan.: Paintings and water colors by American artists. **Belmont Galleries** (574 Madison Ave.)—Permanent: Old Masters. **John Becker Gallery** (520 Madison Ave.)—To Jan. 4: Water colors, Sam Charles. **Brunner Galleries** (53 East 57th St.)—To Feb. 10: Sculpture, Aristide Maillol. **Carnegie Hall Art Gallery** (154 East 57th St.)—Jan.: Group exhibition by members of the gallery. **D. Cax-Delbo Art Galleries** (561 Madison Ave.)—To Jan. 10: Paintings, George W. Rickey; sculpture, Dr. I. B. Kahan. **Ralph M. Chait** (600 Madison Ave.)—Jan.: Ancient Chinese bronzes. **Boehler & Steinmeyer** (Ritz-Carlton Hotel)—Jan.: Selected Old Masters. **Calo Art Galleries** (128 West 49th St.)—Jan.: Modern American and foreign artists. **Cheshire Gallery** (405 Lexington Ave.)—To Jan. 7: Paintings, George Laszlo. **Contemporary Arts** (41 West 54th St.)—To Jan. 7: Retrospective exhibition of work of artists introduced by them. **Cronyn & Lowndes Galleries** (11 East 57th St.)—Jan.: Selected paintings by contemporary Americans. **Delph's Studios** (9 East 57th St.)—Jan.: Caricatures, Abe Birnbaum; drawings of New York, Romchi. **De Motte Galleries** (25 East 78th St.)—Permanent: Romanesque Gothic, classical works of art and modern paintings. **Downtown Gallery** (113 West 13th St.)—Jan. 3-21: Exhibition of paintings, Yasuo Kuniyoshi. **Durand-Ruel Galleries** (12 East 57th St.)—Jan. 3-24: Camille Pissarro in retrospect. **Ehrich Galleries** (36 East 57th St.)—Jan.: Old Masters; antique English furniture. **Eighth Street Gallery** (61 West 8th St.)—Jan. 3-23: Paintings by Mark Datz. **Ferragil Galleries** (63 East 57th St.)—Jan. 1-15: Drawings, George Davidson; important small paintings. To Jan. 8: Paintings, Agnes Tait. **Fifteen Gallery** (37 West 57th St.)—To Jan. 18: Annual black-and-white exhibition. **Gallery 144** (West 13th Street)—Jan.: Choice examples of living art. **Faseel M. Gaterdam** (145 West 57th St.)—Jan.: Contemporary American artists. **G. R. D. Studio** (9 East 57th St.)—Jan. 3-14: Group exhibition of paintings, Bernet, Kotz, Schumann and Thal. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To Jan. 28: 100 selected prints from Society of American Etchers. **Jacob Hirsch** (30 West 54th St.)—Jan.: Exhibition of fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance. **Frederick Keppel** (16 East 57th St.)—Jan.: Etchings and lithographs, Whistler. **Kleemann-Thorn Galleries** (575 Madison Ave.)—To Jan. 15: Etchings by contemporary American and English artists. **M. Knoedler & Co.** (14 East 57th St.)—Jan. 2-14: Flower paintings, Mrs. Stewart Walker. **John Levy Galleries** (1 East 57th St.)—Jan. 4-21: Paintings, Jean Charlot. **Julien Levy Galleries** (602 Madison Ave.)—To Jan. 28: Paintings and drawings, Charles Howard; photographs, Lee Miller. **The Little Gallery** (18 East 57th St.)—Jan. 1-15: Modern Hooked Rugs. **Lillefeld-Van Diemen Galleries** (21 East 57th St.)—Jan.: Dutch Masters. **Macbeth Gallery** (15 East 57th St.)—Jan. 3-18: Water colors by Americans (College Art Assoc.); sketches of New York, J. Louis Lundeau. **Pierre Matisse** (51 East 57th St.)—Jan.: Modern French paintings. **Milch Galleries** (108 West 57th St.)—Jan.: American paintings and sculpture. **Montrouz Gallery** (785 Fifth Ave.)—Jan.: Modern paintings and sculpture. **Morton Galleries** (127 East 57th Street)—Jan. 9-23: Water colors, Edith Haworth. **Metropolitan Art Galleries** (730 Fifth Avenue)—Jan.: Dutch, French, Spanish, English and Italian schools. **Museum of Modern Art** (11 West 53rd St.)—To Jan. 29: American painting and sculpture in the last 70 years, including Whistler's

"Mother." To Jan. 15: "The Art of the Common Man in America." **National Arts Club** (15 Gramercy Park)—Jan. 4-29: Members Annual exhibition of paintings and sculpture. **New York School of Fine and Applied Art** (American Art Galleries—Madison Ave. at 57th St.)—Jan. 10-17: Exhibition of student work from Paris Ateliers. **Newhouse Galleries** (578 Madison Ave.)—Jan.: Modern American paintings and old masters. **Painters and Sculptors Gallery** (22 East 11th St.)—Jan. 1-31: Life and romance of the theatre—drawings and paintings, Eugene Fitch. **Public Library** (Fifth Ave. & 42nd St.)—Jan.: Book plates; Edouard Manet his prints and illustrations; America on stone; portraiture in illustrated books and manuscripts. **Raymond & Raymond** (40 East 49th St.)—Jan. 9-28: Facsimile reproductions of works by Pieter Breughel. **Reinhardt Galleries** (730 Fifth Ave.)—Jan. 9-21: Rowlandson drawings from collection of Robert Goldmann. **Roeirsch Museum** (4310 Riverside Dr.)—To Jan. 8: Contemporary portraits of artists. **Jaques Seligmann** (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. **Schultheiss Galleries** (142 Fulton St.)—Permanent: Works of art by American and foreign artists. **E. & A. Silberman** (137 East 57th St.)—Jan.: Old Masters and objects of art. **Marie Sterners Galleries** (9 East 57th St.)—Jan. 2-14: Portrait masks by Tokio Payne; "Modern Old Masters." **Valentine Gallery** (69 East 57th St.)—Jan.: Modern French paintings. **Whitney Museum of American Art** (10 West 8th St.)—Jan. 10-Feb. 15: Annual exhibition of acquisitions. **Wildenstein Galleries** (19 East 64th St.)—Jan.: Old Masters. **Howard Young Galleries** (681 Fifth Ave.)—Jan.: Selected Old Masters.

**ROCHESTER, N. Y.**

**Memorial Art Gallery**—To Jan. 8: Development of the Madonna; Persian frescoes, rug and ceramics; Indian art of the Southwest; "Fifty Prints of the Year." **Mechanics Institute**—Jan. 1-21: East Indian water colors (A. F. A.).

**SARATOGA SPRINGS, N. Y.**

**Skidmore College**—Jan. 5-19: Daumier lithographs (A. F. A.).

**SYRACUSE, N. Y.**

**Museum of Fine Arts**—Jan.: Paintings and etchings, Elisha Kent Kane Wetherill.

**CINCINNATI, O.**

**Cincinnati Art Museum**—Jan. 7-Fe. 5: Matisse drawings and lithographs.

**CLEVELAND, O.**

**Museum of Art**—To Jan. 8: "Indian Tribal Art"; drawings of the classical and romantic tradition before 1830; lithographs by Fantin-Latour; copies of scrolls of the Fujiwara period.

**COLUMBUS, O.**

**Gallery of Fine Arts**—Jan. 1-29: "Comparisons and Contrasts in Oil" (College Art Assoc.); etchings from the collection of Thomas E. French; Venetian glass and silhouettes. **The Little Gallery**—Pencil sketches and wood blocks. **Ralph Fanning**.

**DAYTON, O.**

**Dayton Art Institute**—Jan.: Early American furniture and glass; drawings by Rivera; prints by Modern Masters.

**OXFORD, O.**

**Miami University**—Jan. 9-23: Persian Art.

**TOLEDO, O.**

**Toledo Museum of Art**—Jan. 10-30: 300 notable paintings ranging from primitives to leading contemporary artists.

**PORTLAND, ORE.**

**Museum of Art**—Jan.: International wood cuts.

**EDINBORO, PA.**

**State Teachers College**—Jan.: "Schools of Impressionism—Oil Paintings" (A. F. A.).

**HARRISBURG, PA.**

**Art Association**—Jan.: "The Native Element in Contemporary American Painting" (A. F. A.).

**PHILADELPHIA, PA.**

**Pennsylvania Museum of Art**—To Jan. 18: "Some Living Pennsylvania Artists." **Philadelphia Art Alliance**—Jan. 8-25: Annual exhibition of the Circulating Picture Club. **The Art Club**—Jan. 12-25: Exhibition by "The Ten." **Pinacle Club**—To Jan. 19: Annual water color exhibition.

**Holland Fine Art Gallery**—Jan. 3-15: Paintings, water colors, etchings, lithographs, Saul Raskin. **Mellon Galleries**—Jan. 4-24: Paintings, Harry Kidd. **Print Club**—To Jan. 21: First National Exhibition of Prints. **Warwick Galleries**—Jan. 2-14: Water colors, Emily Clayton. Jan. 9-21: Paintings, Carl Ländberg.

**PITTSBURGH, PA.**

**Carnegie Institute**—To Jan. 31: Paintings, David G. Blythe.

**SCRANTON, PA.**

**Everhart Museum**—Jan.: "Educational Water Color Exhibition" (A. F. A.).

**STATE COLLEGE, PA.**

**Pennsylvania State College**—Jan. 2-22: Persian Islamic architecture (A. F. A.).

**PROVIDENCE, R. I.**

**Faunce House Art Gallery**—Jan. 16-28: Background of American painting. **Rhode Island School of Design**—Jan.: Paintings by members of the faculty. **Nathaniel M. Vose**—To Jan. 7: Water colors, Mrs. H. Fenner Peckham. Jan. 9-21: Group from the Art Students League of N. Y.

**CHARLESTON, S. C.**

**Carolina Art Association**—Jan. 2-15: Modern pictorial photography (A. F. A.).

**MEMPHIS, TENN.**

**Brooks Memorial Art Museum**—Jan. 4-Feb. 2: Paintings, William Merritt Chase; Memphis Artists' Guild.

**DALLAS, TEX.**

**Dallas Public Art Gallery**—To Jan. 10: Paintings, Thomas Stell; drawings, Helen Blumenchein and C. M. Spellman; paintings, Klepper Club. Jan.: American mural paintings and photographs; folk sculpture, William and Louis Ort. **Highland Park Society of Arts**—Jan.: Howard loan and permanent collections. Jan. 1-15: Colored prints, Elizabeth Keever. Jan. 1-20: Water colors, John Butler. Jan. 8-24: Prints by Audubon. Jan. 10-30: Pastels. Frank Reaugh.

**DENISON, TEX.**

**Denison Club of Arts**—Jan. 1-15: Tenth "A" Circuit Exhibition (Southern States Art League).

**EL PASO, TEX.**

**El Paso High School**—Jan. 3-18: "National Scholastic Exhibition" (A. F. A.). **FORTE WORTH, TEX.**

**Museum of Art**—Jan. 4-Feb. 4: 24th annual exhibition of paintings by American artists (A. F. A.).

**HOUSTON, TEX.**

**Museum of Fine Arts**—Jan. 8-29: Ninth annual exhibit of works by Houston artists. **Herzog Galleries**—Jan.: Miniatures, Ivory Figures; etching Bernhardt Wall.

**SAN ANTONIO, TEX.**

**Witte Memorial Museum**—Jan. 15: Etchings, Helen Blumenchein. **Fohl Art Colony Gallery**—Jan.: Paintings, H. D. Fohl; drawings, M. Teichmueller. **CIVIC CENTER**—To Jan. 20: Landscape oils, Cornelius Salisbury; aquarells, Rose Howard Salisbury. **Newhouse Hotel Gallery**—Jan.: Portraits, Delbert Lamb.

**SALT LAKE CITY, UTAH**

**Civic Center**—To Jan. 20: Landscape oils, Cornelius Salisbury; aquarells, Rose Howard Salisbury. **Newhouse Hotel Gallery**—Jan.: Portraits, Delbert Lamb.

**RICHMOND, VA.**

**A. A. Anderson Gallery of Art**—Jan. 7-22: Oil paintings from Winter exhibition of the National Academy of Design, 1931 (A. F. A.). **Valentine Gallery**—Jan.: Articles illustrating community industries in the XIXth century.

**SEATTLE, WASH.**

**Henry Art Gallery**—To Jan. 15: American oils assembled by San Diego Museum. **Northwest Art Galleries**—Permanent: Northwest painters including Alaska.

**APPLETON, WIS.**

**Lawrence College**—Jan. 7-24: Interior Decoration: photographs (A. F. A.).

**MADISON, WIS.**

**Madison Art Association**—Jan.: Paintings, Catherine Klenert; water colors and prints, Ida O'Keefe.

**MILWAUKEE, WIS.**

**Milwaukee Art Institute**—Jan.: 100 paintings "Entering the 20th Century" (College Art Assoc.); water colors, G. L. McDonald; Grand Central Faculty Show.

**OSHKOSH, WIS.**

**Oshkosh Public Museum**—Jan.: Architectural exhibit—Chicago Art Institute.

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## A Review of the Field in Art Education

### Originality

Frederick Schwankovsky in a lecture before the Teacher's Institute of Los Angeles on "Encouraging Originality" extended a warning to teachers of art. While conceding that "there never has been such a happy day for self expression in the arts as today," Mr. Schwankovsky stressed the fact that youth still has a vital need for "a Western realism which has been fostered for more than 2,000 years, starting in ancient Greece." His point is that lack of equipment, of training, of knowledge does not make for free, untrammeled expression, but militates against these. Excerpts follow:

"We used to limit our appreciations to the masterly work of well trained adult artists who could continue the traditions of the 'White Man's Art' as handed down and developed through Greece, Rome and the Renaissance in Europe . . . By the same token it became as much of a task to be a full fledged artist or designer as it did to be a doctor or chemist or engineer. Art as self-expression was mainly for the few.

"But with the modernistic movement; with a certain very obvious discrediting of the 'White Man's Culture' as too materialistic, has come the modern many sided revolt against traditions, against science, against the academical and the traditional. For the first time serious respect and consideration is now given to the work of savages, children, untrained adults and even the insane. While the main stream of the 'White Man's Art' goes on uninterrupted, inspiring, requiring great ability and preparation, we now are enriched with another art also, which one may take up overnight. No one would expect to wake up some morning and for the first time paint like William Orpen or Edward Manet; but a man or woman or even a young person might in a few days develop an art like that of, say, Kandinsky.

"I am not at all intending to belittle Kandinsky or the others. I am merely remarking that there are now forms of fine art which require no preparation, which are, as it were, inherent, indigenous, maybe natural to some people. No knowledge of the past is required. Little or no technical training is useful. The new art is largely extemporaneous improvisation. One seems to hear 'Become as little children and enter into the new age and the new art.' . . . To everyone who felt oppressed by our former materialism this swing back to the source, to life, to free expression must be infinitely welcome. Art seems to be worth twice as much to the human race. Delightful things are made by people who are integrated, liberated, made happy by self expression."

Then came Mr. Schwankovsky's warning:

"But put off the day as you will, you will find in youth a need for a Western realism which has been fostered for more than 2,000 years, that started in ancient Greece, developed through Roman times, and into the Renaissance, going ever forward to conquer the laws of vision and form. If our encouragement of originality is not to be crippled, limited, partial, we teachers must be prepared by sympathy and training to guide our occidental youth forward along the path of the culture that has outdone all others in solving material problems, namely the Amero-European culture Spengler calls Faustain . . .

"Lack of equipment, of training, of knowledge does not make for free, untrammeled expression. Inspiration comes with aptitude, and since we are Western in consciousness, our inspirations more often than not come imperiously demanding the scientific conquest of visual facts. If we or our students are not equipped to follow through, we are tempted to warp our expression, to fit our limitations.

"Let us impress ourselves with the difference between distortion which is the flower of knowledge and distortion which is the limitation of ignorance. Both may be aesthetic; but only the former will be satisfactory to the American youth.

"We can notice that the art and design of the most ignorant, primitive peoples are successfully aesthetic. We must admire and enjoy the aesthetic values; but we ourselves cannot assume an ignorance we have not, nor put away our heritage in order to be aesthetic, we must do as the savages we admire do, as the primitives we admire did and do—we must bring all of our inherited culture with us to our aesthetic achievement. Even a little tot in grade school is inexorably removed from the aboriginal or the oriental or the foreign consciousness.

"Now we have suffered and do suffer through our critics and our aesthetes from a constant confusion arising from imported ideas, imported cultures, the exotic. This is good in itself. We do not want to be narrow, but we must learn to take on—that is to add the new culture, the new art consciousness, not to substitute it for our own.

"So whatever we may learn from the savages of the South Seas, or the old cultures of India, or the art of the Aztecs, or the freshness of child art, let us not copy their ignorance or superstition, nor their limitations or infantilism; but adopt as we can the elan vital, the primitive force, the oriental subtlety and the childish freshness to our own inherited abilities."

At the Los Angeles Public Library on Jan. 26 Mr. Schwankovsky will speak on "The Hidden Side of Form" and on Feb. 23 he will talk on "Understanding Modern Art."

### A Texas View

Alexander Hogue, painter, of Dallas, Tex., has expressed his views on modern art and the Texas landscape in an article in the *Dallas Times Herald*. First of all, he feels, an artist worth considering must have formulated a declaration of independence, so far as his own creative work is concerned. Whatever he does must come from within, must grow from the ground like a plant.

"Listening to some artists talk in America," Hogue wrote, "you hear a dozen names like Van Gogh and Cézanne mentioned so frequently you would fancy that painters got some sort of pleasure out of tripping them off their tongues. But our problems today, certainly in the Southwest, are not the problems of the French artists. And curiously enough, the painters who speak most frequently of them seem to lose sight of the most striking fact in the career of all of them—that they are, first of all, absolutely colloquial in their approach to art. It is because their work transcends the colloquial and becomes universal in its appeal that they have won their place; not because they set out first to become universal."

Texas landscape, Mr. Hogue feels, offers a peculiar and interesting problem to the painter. "The rolling plains compared to the turbulence of the mountains," he said, "are like still waters, they run deep. But under the surface are extraordinary possibilities for the painter who masters interpretation of them.

"It is an interesting fact that Texas art students who have learned to paint their native country have no trouble when they paint in New Mexico, getting something into their pictures, while painters who come from the obvious grandeur of mountain country to Texas often find themselves completely baffled by the surface quietness of Texas values.

"Artistic expression in Mexico, except where it has been exploited, is not a fashionable thing, almost developed into a cult. Quite the opposite, it is taken by the simplest people as a matter of course—so much so that they don't bother to think about it as art. The true artist in painting or any other aesthetic expression sets out to express himself in terms of life he really knows. When he does this authentically, he says something to which sensitive people who know life as the artist knows it can respond with unusual fullness."

### Paris Praise for Werntz

Word comes from Paris that two Japanese water colors by Carl Werntz, president of the Chicago Academy of Fine Arts, were hung in the Autumn Salon, attracting much favorable comment from the critics.

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## A Review of the Field in Art Education

### The Poetic Sense

Henry Rankin Poore in a communication to THE ART DIGEST on the subject "The Painter and This Modern Age," treats the "poetic urge" without which a student or an artist should not go on, and with which he can find constant inspiration other than angles and wheels. He has written, among other books, "The Conception of Art," "Art Principles in Practice" and "Modern Art: Why, What and How?" Mr. Poore also discussed just what the modern age has to offer the American artist:

"Whether a worker in paint or clay, if he has not the poetic sense, the poetic urge, the poetic gift he might as well go into agriculture or medicine or law. He is a dangerous person in art. For in art without this endowment he is akin to an atheist in religion, an anarchist in a social order, or a bull in a China shop. It becomes a fair question at which one may well marvel, to ask why the artist who sees the poetic value in a theme from nature and responds to it in his own medium, should expect to kowtow to a sudden demand to do something else, which to his mind lacks the elements necessary to an inspiration.

"The age is truly described as one of 'iron, steam, feverish activity and speed,' which largely makes it unprofitable as a theme for art. And yet we are not left destitute: the sun still shines in our age, the fields are green, the hills roll away to the horizon in rhythmic cadence, beyond lie the dunes and beyond them the sea. The canopy of the sky keeps watch night and day, men and women exist: more than ever are they humanized, opening both soul and body to the analysis of the artist.

"Because the artist finds constant inspiration in these living characteristics of our age, should he be seized by the collar and made to gaze only at its final developments, its iron, its steam, its feverish activity and speed; or wander through the labyrinths of the subconscious or include cubistic binoculars before setting forth to paint? Is it not time that a larger view give place to what has unduly persisted as a 'new idea,' now fully exploited; time that art be measured on the source of its inspiration, that its significance be gauged by its approach to the higher levels of a pragmatic standard, qualifying it on what it gives forth under the stress of real emotion—the poet's final goal and test?

"Upon such a platform the critic may look down upon the whole of art. He will discover the hammer strokes of Ossian responding to an anvil chorus of the really strong exponents of true modernism, sonorous in tone, powerful in appeal, to which, when found in the maze of experimental crudities, one always responds with delight. He will discover the balanced harmonies of the Greek Poets still living in the best of our mural decorations. He will again realize that the quiet imagery of Keats and Shelley has always been reflected by the true poets of landscape in America. He will discover a sentiment in the old house of discarded architecture, the quiet street, the forgotten commonplaces which the modern one

has found to contain what Burns would have touched into life with a pen. He will find the same emotional gesture which appealed to Millet, awaiting an interpreter from the New England farmer in his tragedy of the abandoned farm. He will see the great epic of the west, a passing drama of our age, the Indian, the cowboy; material for a Kipling in paint or bronze. He will find the demand for precise exactitudes of our scientific age compiled with by our portrait painters who believe, with those others, that art is the expression of the essential character of the subject.

"Awakening to the fact that the exponents of our age do not necessarily wear the insignia of advanced modernism, he will move in and out among varied groups with a broader criterion than a foreign-made formula and from a higher and more clarified angle rediscover our national art."

### Barnes Scholarship for Pintos

Through the assistance of scholarships awarded by the Barnes Foundation, the Pinto brothers—Angelo, Biagio and Salvatore—are sailing on Jan. 7 for a year's study in Europe. Six weeks will be spent at Palma on the Island of Majorca; two months in Morocco, painting in Fez and Marakesh; and about six weeks in Corsica. Early in July they expect to return to Vence in Southern France, where they worked last year, remaining there for the rest of their stay.

As a result of their recent exhibition at the Mellon Galleries, these three young Philadelphia artists have been invited by Etienne Bignou to hold an exhibit in Paris. This exhibition will not take place at the Galerie Bignou until next Winter, as the brothers wish to include in it the products of their year in Europe.

### Syracuse's Depression Cycle

The depression, which has hit the art student at least as hard as his professional brother, has brought forth a unique experiment on the part of the 300 students of the College of Fine Arts of Syracuse University in an effort to meet expenditures for art materials. A Student Loan Fund Exhibition is being held, with the students offering their wares at practically "cost" price. The least they expect is a return great enough to enable them to buy more art materials to paint more pictures—something, in the nature of a rhythmic cycle in the life of the needy art student.

The venture is being backed and helped by the art faculty. That generosity so characteristic of the artist is shown by a contribution of 20 percent of the sales proceeds to the general student loan fund for the help of students in other colleges of the University.

### Patty Paints in Trinidad

William A. Patty is in Trinidad where he expects to remain for about a year painting the scenic beauties of the island and its native life.

### Dielman at 85

Frederick Dielman, oldest member of the National Academy of Design, celebrated his 85th birthday on Christmas, and in an interview asserted that hunger does not cause artists to produce great art.

"I disagree with those who hold the romantic notion that the best work is done by a starving artist in a garret," he said to the *New York Times*. "The golden periods in art always have coincided with prosperity. The artist is an animal, you know, and he must have the necessities of life. A certain amount of stimulus is good, no doubt, and much good work has been done under pressure."

Here he broke off to illustrate his statement with an anecdote about the capture of three men by Tunisian pirates. The pirate chieftain had heard of mural decorations and had decided to have his palace so adorned.

"He asked the first captive if he could paint his walls. The poor fellow said he could not and the pirate had his head chopped off. The second captive stammered a bit, but he, too, admitted he knew nothing about painting and he was beheaded. Well, the third fellow was smarter and he replied that painting was his profession. Mind you, the man had never touched a brush. But he called for paints and he painted the walls and the pirate was satisfied. Now that was working under pressure."

Mr. Dielman, who was head of the art department of Cooper Institute for 26 years, until he retired last season, has faith in American art. "Are our native artists as good as those abroad? Decidedly yes!" he asserted. "Some great work is being done here."

Asked what he considered the best recipe for a happy, well-rounded life, the artist said: "I think that if a man tries to ascertain what is his probable function in life and then carries it out honestly, sincerely and with as little pretense as possible, he is pretty sure to come out right."

In the *Herald Tribune* Mr. Dielman talked feelingly of the golden age of American illustrating—the days of Cole, Abbey, Reinhard and Pyle. He asserted he was "continually being put in ill temper by illustrations in reputable magazines and papers that should not be published, not in the interest of morals but of good taste." Then he said:

"Modern illustrators are better trained than the old ones, because schools are better and easy of access. But some of the painters of the present day are in danger of being villainously trained because very contemptible standards are being maintained by a few art schools which are misleading their pupils instead of training them."

He added that he supposed these were the "judgments of an old fogey."

### Forgetfulness

"Var. Loon tells us," said Mr. Lapis Lazuli, the artist, "that all the human beings on earth could be packed in a box half a mile square. He must have forgotten about me."

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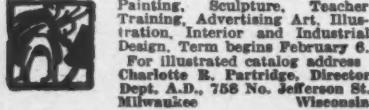
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## Summer Tours

In the midst of cold waves which weather prophets believe herald a "hard" winter, plans for the 1933 annual Summer art tours have been developing along lines of unusual scope. The first announcement to reach THE ART DIGEST is that of the Henry B. Snell Annual Summer Art Class, which for the past 27 years has been conducting painting tours in Europe under the auspices of Boyd Tours, Inc.

The 1933 class will study in Norway, Sweden and Denmark, sailing July 1 and returning early in September. On landing at Gothenburg, the students will proceed to Oslo, the interesting capital city of Norway. Their introduction to Sweden will be through the literary province of Värmland to Declearia, the very heart of the nation. Thence visits will be made to the "Summer Provinces," where artistic weaving is seen at its best; to Mora, for study at the museum founded by Anders Zorn, with a side trip to the former studio of the great Swedish master; to the typical Scandinavian villages of Rättvik and Leksand.

Two weeks will be spent in Stockholm, so often called the "Venice of the North," and conceded to be one of the world's most beautiful capitals. The quaintness of the old part of the city, with the many types of boats bringing in the winter's fuel, will supply abundant rich sketching material. Mr. Snell will next take his class to the island of Götaland, and will spend about two weeks in the medieval city of Visby, popularly styled the "City of Roses and Ruins."

To round out the Summer the class will spend a few days in Copenhagen, so rich in art treasures, and another week in the fishing village of Skagen, likened so often to the artist country along the coast of Brittany.

### To Save a Half Year

The Chicago Academy of Fine Arts announces a special division for graduating high school students to open for enrollment on Feb. 6, in addition to the regular mid-year full and part time professional art courses, which will be enrolled on Jan. 3. Carl Wentz, president and founder, inaugurated this plan to enable young students to start their art training a half year earlier than might otherwise be done.

The widely varied curriculum offered by the Academy has been evolved so that all courses are closely correlated. By this method the student, upon finishing his training, will find himself in possession of a knowledge which is immediately workable by being directly applicable to any problem. This plan brings about an interrelation between all branches of art training rather than allowing each subject to stand alone as a distinct and unattached entity. Training is offered in drawing and painting, industrial and commercial design, illustration, cartooning, lettering, dress design, fashion illustration, stage arts, normal arts and interior decoration.

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**Luks Speaks Up**

[Continued from page 12]

the world, with the greatest artists, the most common sense and the least appreciation of its own strength." The audience half laughed and half gasped.

"Painting was created by a bunch of bimbos who were thrown out of a saloon and decided to paint the bouncer's face in the gutter for spite," he remarked.

Finally Mr. Gray tried to get him into a smock, to paint Miss Humphries, but Mr. Luks took the smock and threw it on the floor.

Then he told Miss Humphries she might just as well leave the model's stand, and went on with his talk. "I'll show you something," he said, "when I've changed your attitude. I can paint and you know it. Now shut up and listen to me."

But the audience refused to listen to him, and shouted for a demonstration of his painting. Mr. Gray tried again to give him the smock, and the audience surged toward him, heckling and shouting. Then Mr. Luks exhibited the right arm of an artist and showed both temperament and strength. He seized a large man who had sneered at him as a fakir and a braggart.

"You can't talk to me like that," said the former sailor, reporter, boxer and ironworker who is sometimes called "Lusty" Luks. "I'm old enough to be your father, but I'll lay you cold if you don't apologize." The man quailed.

"You're not talking to George Luks now," he said, "you're talking to 'Chicago Whitey', the best amateur boxer and barroom fighter in America. You're talking to Luks, the professional quarterback. Don't make any mistake about that. I've lived and I'm still living. You and the rest of these hypocrites are only waiting to die. Stay here and I'll show you something. If you don't like my talk get out, and the sooner and the more of you that go the better."

Half an hour later, when the hecklers had gone, a few friends and students watched Mr. Luks show a bit of his technique with the brushes. When he had finished he sat down and chatted with them, laughing at the scene he had created.

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J. Elliot Enneking, Boston painter, relates the following anecdote concerning a fellow artist in the Rocky Neck section of East Gloucester:

"At the close of a hard, profitless day the artist was about to close up shop, when two ladies, looking the picture of wealth from the style of their clothes, came into his studio. The hope of the artist welled high. He brought out all his pictures and did all he could to be polite on a humid afternoon. Finally one of them said:

"Mr. X, you have been very nice to go to all this trouble for us and we surely appreciate it. If it were not for the fact that we dropped so much money in the market crash, we would buy some of your beautiful paintings." (This is now quite the approved technique in getting out of a studio.)

As the lady made her departure, she left 35 cents on the table. The artist was puzzled. "What is this for?" he asked. "Oh! That is for your trouble." "Ladies," he exclaimed, "artists do not take tips. It is done in barber-shops and such places, but not in studios."

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## Whistler's Mother

[Continued from page 6]

for N. York but I have been with them this morning at the Royal Academy as they wished to see my portrait. Frances pronounced it a very fine painting and they have been through the galleries of Italy and Paris. She saw a striking resemblance to our cousin Isabella, also to our mother. Oh how sadly subdued she is! She and Sophie and me were so joyous and thoughtless of care when we used to lock ourselves in the old Spanish fort and to rouse its echoes by our songs and laughter, but we are widows indeed! our only interest in this transitory life centered in our children. Mrs. Webster is going to our native land purposely for the West Point vacation her only son a cadet there, she thinks she must come back to Switzerland to economise and she intends to try to persuade Sophie and Mary Clinch to bring over the little boys for benefit. I received letters from cousin Ralph and Mary Corbett yesterday and she shall enclose this in my reply to his at once. The Duclos have broken up housekeeping, Mr. Duclos sails today from N. York to visit his father in Belgium and in his absence she with her mother are to resort to Richfield Springs for Lizzie's health dear Annie will be reminded of our visit there when she and Louise were little girls. If you are at the Corner House share with her and Emma my love. If on your visits to Julie and Dons homes assure them of my being glad to hear of their happiness all you write me of them but makes me wish I could visit them too I hope you may go for a few days to dear Julie Rodewalds and I am sure in Henry Street you will be a welcome guest. Cousin Ralph was eagerly hoping to welcome you and so was his wife, Cousin Mary C. mentioned Susie having left N. York for N. Jersey as Lizzie heard when she called to see her lately. My love to Susie and George, I hope the dear baby may be spared I am so fond of the little one! and so interested in your grandchildren dear Kate, this is a scrawl! but I trust your loving heart will make it readable I do not feel indifferent to sending you the notices which have appeared in many of the London papers about the Whistler pictures now being exhibited I'll see if Jemie can select one for your Stonington weekly. He has many new pictures begun and when he can finish anyone we shall have the needful income also that his model should be ill just as he was interested upon finishing a beautiful painting which in the same way he was prevented doing last Summer. So it is patience must be tried! my faith exercised. Dear Debo is well but in the London season at its height now there are too many parties for her to get released from to come often to me and her loving notes tell me she and Annie lately saw Alice Rodewald at the opera with her aunt Mrs. R. and her cousin so they are all well and happy at Feldheim though I have not heard so from them. Some day I must avail of the Wimbledon omnibus to make a call and hear from the dear children of their tour on the continent, they are so affectionate when I go to their house and I do not fancy their silence caused by their ceasing to write to make sure a sharer in their happiness. I should fear mine to many I think ever fondly of if so judged I have intended writing dear Julia Rodewald for so long! for I love her as a daughter and memory often takes me to her home circle! but I am the only one to receive callers in this house or to answer notes or to attend to the daily domestic cares having only young thoughtless servants who need my watchful guidance and following up of their heedlessness though I am always hoping the words

of the Gospel may be acted upon for I begin and end each day with them at our family worship and now dearest Kate I beg you to write me two lines as such short intervals as I have gathered up for this. My love to our dear Scarsdale circle, my boys join me in love to you all. Tell Julia she must not judge Willie to have ceased to care to hear from her because he has not written it is from want of time. Tell dear Julia that, if my poor Willie was as happy as hers is, he would delight to correspond with his cousins. He often talks to me of the good times he has had at the dear old Corner House but he is involved in pecuniary cares and perplexities and is required to devote his whole attention to establish himself in his medical career and whenever he comes to me it is to impart to Mother as his only earthly helper his distresses and anxieties yet he is not ungrateful by the tokens you send of his being remembered by his Society associated with his Trinity College days. Again dear sister I beg you to thank dear Emma for her gift. I know how charmed my young friend will be when I transfer to her the beautiful copy of the American Autumnal leaves which she will take pride in having framed suitably to be on the walls of the elegant drawing room at Norwood. I shall enjoy seeing them there on my visits but I cannot be spared from my post while I know it is important to dear Jemie that I remain, though he and Willie ever urge me to accept invitations but, my health is good now and I need no change of air or scene. Your letters always cheer me but I must not be selfish. In your visits you must be free to walk and talk. God bless you and yours always,

Ever your sister,  
Anna

1872

George Washington Whistler, father of James Abbott McNeill Whistler was the son of a color-sergeant in the British Army who surrendered at Saratoga in 1777. At the age of 14 he entered West Point, resigning from the army in 1833 with the rank of major. While at West Point he ranked "number one" in drawing. Major Whistler's first wife was Mary Swift, who left three daughters, among them Deborah (Lady Seymour Hayden, wife of the famous etcher), called "Debo" in the letter. His second wife, mother of Whistler, was Anna Mathilda McNeill, daughter of Dr. Charles Donald McNeill. The McNeills emigrated to North Carolina in 1740. They were related to the Fairfax family of Virginia. Dr. Whistler, "Willie," is the artist's brother. "Kate," Mrs. Kate Livermore, was a very dear friend of the Whistlers. The mother, strict, uncompromising in matters of duty and religion, reveals much of her character in the letter

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### DR. GARDNER ON COLOR

At a meeting of the American Artists Professional League, held at the American Fine Arts Building, New York City, on Thursday evening, Dec. 15, 1932, an address was delivered by Dr. Henry A. Gardner, director of the Institute of Paint and Varnish Research, Washington, D. C., on the subject of "Materials for the Colorist."

His lecture, which included the presentation of over 100 lantern slides, indicated the methods by which colors and other raw materials of the paint industry are produced; how they are combined and processed in factories; and how they are tested to determine their suitability for service upon wood, steel, stone, cement, brick, and stucco. He outlined briefly the research work which has been conducted in his laboratories during the past 25 years,

and presented views of various types of physical testing equipment, such as colorimeters, spectrophotometers, and instruments for the determination of hardness, abrasion resistance, opacity, light resistance; ultraviolet transmission, oil absorption, tinting strength, specific gravity, fineness, texture, consistency, drying time, gloss, etc.

He suggested that the artist would do well if he would use a relatively simple palette rather than an extensive one, and he presented colors which he had tested in his laboratory under most severe conditions, and which he would recommend to artists as a permanent palette. These colors, he stated, had successfully withstood the types of tests which are outlined at the bottom of the following chart which he submitted. He suggested a means

[Continued on page 32]

### AMERICAN PERMANENT PALETTE OF TESTED COLORS

Name	Chemical Composition
1.—TITANIUM WHITE	Titanium Oxide Base
2.—Zinc White	Zinc Oxide
3.—ULTRAMARINE BLUE and Violet or Green	Colloidal Sulfur in Fused Silicate Base
4.—COBALT BLUE and Cerulean Blue	Cobalt Oxide
5.—Cobalt Green	Cobalt Zincate
6.—Terra Verte	Iron Silicate Earth
7.—VERT EMERAUDE Dull VERT EMERAUDE Transparent	Chromium Oxide Chromium Hydroxide
8.—Barium Yellow	Barium Chromate
9.—ZINC YELLOW	Zinc Chromate
10.—CADMIUM YELLOWS (Pale, Medium, Deep Orange)	Cadmium Sulfide or Sulfoselenides
11.—CADMIUM RED	Cadmium Selenide
12.—Alizarine Crimson**	High Strength Madder Lake
13.—Mercury Vermilion	Mercury Sulfide
14.—Red Ochre	Natural Earth Colors on an iron oxide or hydroxide base, usually containing silicious earths. The umbers also contain manganese compounds.
15.—Yellow Ochre	Chemically produced iron oxide or iron hydroxide compounds.
16.—RAW SIENNA BURNT SIENNA	Carbon on calcium phosphate base.
17.—RAW UMBER BURNT UMBER	
18.—Mars Red, Brown, Violet, Orange or Yellow	
19.—DROP BLACK	

\*\*Avoid use with oxidizing colors or reducing substances.

The selected ten colors printed in capital letters probably constitute a simplified palette from which practically all desired colors may be made by admixture.

The above colors have been subjected to a moist atmosphere saturated with hydrogen sulphide gas for a period of 30 minutes. There was no color change.

They were then subjected to a moist atmosphere saturated with sulphur dioxide gas for 30 minutes. They were unaffected.

They have also been subjected to 30 hours' radiation from a high amperage carbon arc, which may possibly be equivalent to the amount of light that would be received on an oil painting indoors over a period of a great many years. No color failure was evidenced.

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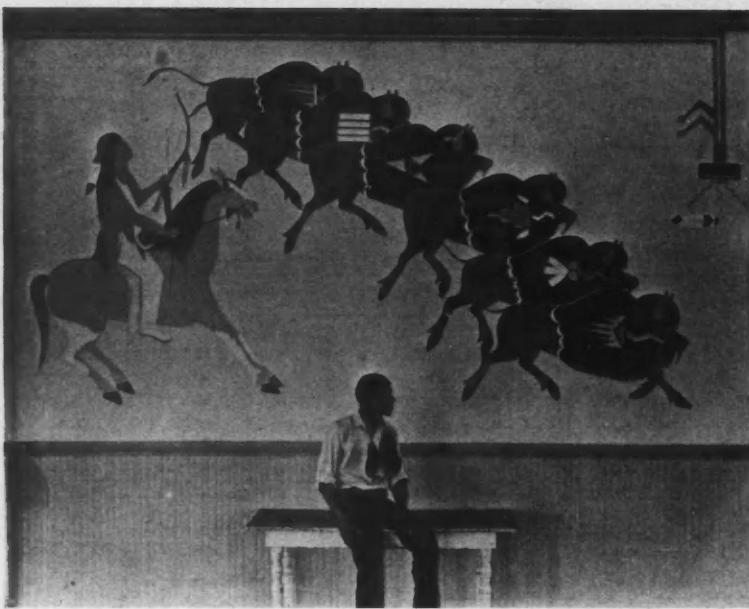
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## Indian Artists Take Up Mural Painting



"Buffalo Stampede," A Mural, 8 x 16 Feet, by Agwa Pi.

Mural decorations have been added to the 1933 Exposition of Indian Tribal Arts, which will begin its schedule at the Corcoran Art Gallery in Washington, D. C., on Feb. 2. For the first time American Indian artists are using oil paints to depict their native ceremonials, dances and other arts. This new venture was encouraged by Chester E. Faris, of the Santa Fe Indian School, and Olive Rush, whose murals adorn the La Fonda Hotel in Santa Fe, when they invited the Indian artists to decorate the walls of the Indian Schoolhouse there.

"The result has been astonishing," said Mrs. John Sloan, publicity chairman of the Exposition, "and the color and the beauty of these new Indian murals, ranging in size from eight feet by ten to eight by sixteen, prove that the Indians are not baffled by a new medium or by large dimensions.

"The encouragement which the Indian artists have received through their own art exhibition is evident in these new murals and in other works, including pottery, basketry and rug weaving. The very fact that in this new field the Indians have not lost their native talents for keeping within their own traditions, has been gratifying to those who have helped them to preserve the background of which they are so proud."

Since it is against the tradition of some tribes to give individual credit for work which is drawn purely from their historical and religious backgrounds, some of the murals are not signed. Among those who have signed their murals are Ma-Pe-Wi, of the Zia Pueblo, and Tse-Ye-Mu, O-Pa-Mu-Nu and Agwa Pi, of the San Ildefonso Pueblo.

### Utah Artists' Annual

The Utah Art Institute of Salt Lake City announces its 31st Annual Exhibition of Utah Art, to be held from Jan. 29 to Feb. 12. All Utah artists, wherever they reside, are invited to submit work. The closing date for entries is Jan. 15.

The executive board of the Institute includes B. F. Larsen, president; Taylor Woolley, vice president; Miss Florence E. Ware, secretary; and Wayne Johnson.

The exposition is at the Cleveland Museum of Art until Jan. 7, after which it will be sent to the national capital.

### Pueblo Indian Artists Protest

The Indian artists jealously guard their art and look with disfavor upon all alien elements, even when they come from aboriginal artists of another tribe. A protest has been received by Superintendent C. E. Ferris of the U. S. Indian School at Santa Fe, signed by six ranking Pueblo Indian artists. The protest, printed in the *Albuquerque Journal*, follows:

"Upon learning that one Chief, F. Overton Colbert, a Chickasaw Indian artist from the state of Oklahoma, is about to paint the Indians on reservation in pueblos,

"We, a group of artists which represent various pueblos do utterly raise objection and protest any such procedure under the hands of this said Indian artist from Oklahoma, on the ground that he is not connected anywhere to a pueblo Indian. Under any circumstances, we will not allow any outside Indian artists to copy, paint or represent any of our pueblo ceremonial and non-ceremonial dances.

"We understand that he is an Indian, an artist of high standing and of good taste capable of making a fair income without him coming to interfere a portion of our little income which we realize and depend on for our livelihood.

"This is not a jealousy or anything of that nature if he desires to paint we have no objection provided he uses pure Chickasaw materials."

### Carles Gets Art Club Prize

The gold medal of the Philadelphia Art Club has been awarded to Arthur B. Carles for "Still Life," on view in the club's annual exhibition. Biagio Pinto received honorable mention for another still life. The Philadelphia *Public Ledger* says both pictures depend entirely upon their color for distinction. The jury was composed of George Harding, Adolphe Borie, S. Walter Norris, Charles Z. Klauder and Carroll Tyson.

## League Dept.

[Continued from page 31]

of designation by which manufacturers of artists colors could market tested products of the above character. He stated that the American paint and varnish industry led the world in the quality of its products and that he was fully satisfied that artists colors produced in America were fully as satisfactory as any produced throughout the world.

The chart referred to is printed at the bottom of page 31 of this issue.

### THE LENZ SECRET PROCESS

Before a notable gathering of artists and sculptors in the Vanderbilt Gallery of the American Fine Arts Building, the American Artists Professional League on Dec. 15, 1932, transferred to the National Sculpture Society the secret casting process of the late Alfred D. Lenz which the heirs of Mr. Lenz had deeded in gift to the League. The sculpture society will present the process in book form to the art world.

F. Ballard Williams, national chairman of the American Artists Professional League made the presentation. Herbert Adams acknowledged and accepted the gift for the sculpture society. Mr. Adams, who knew Mr. Lenz and his work and had often visited in his studio, said that Lenz seemed to possess some magic power over the crucible. Others of America's foremost sculptors said of him that his work in casting surpassed in detail that of Benvenuto Cellini. He was able to cast in metal the most intricate and delicate flowers and to reproduce what other casters declared impossible without changes in the model. In his castings he obtained a finish which required no retouching. He revived the lost art of wax casting and achieved the art of casting several metals in one piece, employing gold, silver, bronze, copper and various alloys without fusing or abrasive elements.

The Lenz heirs declined substantial offers from casting companies for the exclusive use of the process. It was their wish that it be dedicated to all artists and sculptors of the country rather than sold to one company for commercial purposes.

The acceptance speech by Herbert Adams was as follows:

"The National Sculpture Society accepts this valued bequest with deep appreciation. The marvelous casts made in metal by Alfred D. Lenz have long held our admiration and wonder. The perfection with which he was able to reproduce the most minute detail was something entirely new to us, and when he finally succeeded in decoratively combining several different metals or alloys in one cast, it almost seemed as if he possessed some magic power over the crucible. . . .

"We consider it a great honor to be entrusted with the process he perfected for reproducing works of art in metal. We wish to honor and perpetuate his name. We feel that we can best do this, and at the same time be of the greatest service to our art, by making the Lenz process accessible to all.

"With this object in view, it is the purpose of the National Sculpture Society to publish in book form the formulae, diagrams and explanations which the brother of Alfred D. Lenz has so clearly and adequately compiled. We sincerely thank the heirs of Alfred D. Lenz and the American Artists Professional League for this important bequest and trust."

[A further account of the Lenz process will be found on page 11 of this issue of *THE ART DIGEST*.]

## BRINGING ARTIST AND BUYER TOGETHER

This is the Day of the Artist's need—and the Buyer's opportunity.

Last June we held a special Sale-Exhibition of Paintings by well-known artists, uniformly priced at \$100.

The buying response indicated that there are many people who want good pictures if they are available at prices they can afford to pay.

Even the best painters have really desirable pictures in their studios which have not been sold. If these can be offered at low prices, there are buyers waiting for many of them. A suitable price may be \$100 or \$250 or \$500, depending on a number of factors.

In response to our similar advertisement in the last issue of *The Art Digest*, artists have assured us of their willingness to co-operate.

**THIS, THEN, IS AN INVITATION TO THE PUBLIC:** to tell us what they want. State (1) preference as to artist, if any; (2) type of picture preferred—landscape, figure, still life or marine, conservative or modern; (3) size, if there is a space requirement; (4) amount to be spent.

Interested Purchasers must take us into their entire confidence in our effort to meet the situation. Each case will be taken care of with individual attention.

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